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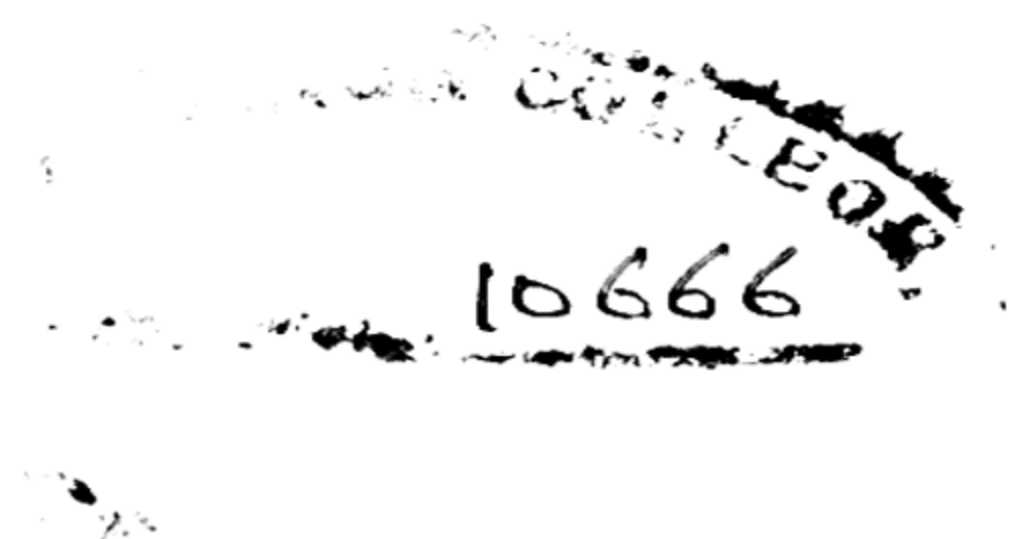
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**THE WORKS AND LIFE OF
CHRISTOPHER MARLOWE
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**THE TRAGICAL HISTORY OF
DOCTOR FAUSTUS**



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The Tragicall History of the Life and Death of Doctor F A V S T U S.

With new Additions.

Written by Ch. Mar.



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shop without Newgate, 1624.

TITLE-PAGE OF THE 1624 EDITION, WITH THE ADDITIONS OF THE TRAGICALL
HISTORY OF DOCTOR FAUSTUS

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THE TRAGICAL HISTORY OF DOCTOR FAUSTUS

EDITED BY

FREDERICK S. BOAS, M.A., LL.D.

FELLOW AND PROFESSOR OF THE ROYAL SOCIETY OF LITERATURE

WITH THREE ILLUSTRATIONS

SECOND EDITION



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PREFACE

AN editor of *Doctor Faustus* is confronted by one of the most difficult of Elizabethan textual problems, for which there is no completely satisfactory solution. In Section III of the Introduction to this volume I have tried to distinguish the methods of dealing with the problem by successive editors from C. W. Dilke in 1814 to Professor Tucker Brooke in 1910. Had the present edition reproduced the original spelling and punctuation and been intended primarily for strictly academic use, I would have preferred, like H. Breymann in 1889, to print the 1604 and 1616 versions of the play as parallel texts. But with modernized spelling and punctuation, this would have involved a good deal of mere reduplication, and would have been difficult to fit in with the 'Arden' *format*. Moreover, I should have had to forgo the interest, as well as the risk, of attempting to present what seems to me to be, on the whole, the preferable text. Herein I have departed from recent precedent by taking as basis the 1616 quarto. This is not because I have any belief in Marlowe's authorship of the bulk of the 'additions', but because, *so far as the texts are parallel*, the 1616 readings are, in the main, preferable, except when there are cuts, due to the Censor, or where there is some evident dislocation. It is in the comic scenes that the 1616 version is, as I think, the more clearly superior, and, where the variants are considerable, this version has been printed first, followed by that of 1604. Where the variants are fewer they are given in the textual notes in the original spelling, as in the previous volumes of this series.

In Sections V and VI of the Introduction I have tried to distinguish the parts of the play that are from Marlowe's

hand, and in Section VII I have discussed his special attitude towards the Faustus story. I have sought to show that not all of the story appealed to him, and that presumably he had from the first a collaborator, Samuel Rowley or another. Thus *Doctor Faustus* may be looked on both as a revelation of Marlowe's genius, in some of its highest aspects, and also, especially in the 1616 version, as the Elizabethan theatre's link in the chain which stretches from the German *Volksbuch* of 1587 to Goethe's *Faust*.

The more narrowly the play is examined the more closely is it found to follow (except for the curious Saxon Bruno episode at the Pope's court in the 1616 version) not the German *Historia von D. Johann Fausten* but the free English version of it by 'P. F.', in 1592. So far as Marlowe is concerned, this tallies with what recent research has increasingly shown to be his practice. Miss Ethel Seaton, in especial, has proved that the seemingly fantastic geographical details of Tamburlaine's campaigns are taken at first hand from the *Theatrum Orbis Terrarum* of Ortelius.¹ I believe that Marlowe followed P. F.'s translation with similar fidelity, and from a close comparison between it and the text of the play, I doubt (in spite of the shortness of the 1604 version) whether much of his work has been lost. In any case I think that Marlowe would have adopted P. F.'s place-names 'Rhode' and 'Anholt', and I have substituted them for 'Rhodes' and 'Vanholt'.

None of the quartos has any division into Acts or Scenes except for an imperfect arrangement into Acts in the 1663 issue. The prevalent practice of a merely scenic division, virtually though not formally begun by Dyce, has, in my opinion, done injustice to the structural quality of the play, and I have (like the early nineteenth-century editor, Robinson) adopted a division into Acts and Scenes. The indications of locality, chiefly due to Dyce, are founded upon references in the text or the prose *History*, and they are

¹ *Marlowe's Map* in *English Assoc. Essays and Studies*, X (1924).

useful in a play with so wide an orbit, but they have little more than symbolical value in relation to performances on a platform stage.

The Notes to this volume will help to show my debt to previous editors of *Doctor Faustus*—to the scholarship of Dyce and the sensitive insight of Bullen; to the textual labours of Breymann and Professor Tucker Brooke; to the historical learning of Sir Adolphus Ward and the 'general knowledge' of C. B. Wheeler. I also owe much to the stimulating work on the play of Mr. Percy Simpson and Mr. H. Dugdale Sykes, even when I differ in part from their views. And I have tried throughout to keep in view the new light thrown by Professor Leslie Hotson and others on Marlowe's personal career.

I have other more direct obligations to acknowledge. Dr. W. W. Greg has been kind enough to allow me to print in my Introduction a communication dealing with the entries in the *Registers* of the Stationers' Company relating to the English version of the prose *Historia*. These have an important bearing on the problem of the date of the play. Mr. Simpson, apart from his published work, has given me some valuable references and suggestions. Professor Ernest Bensly has been good enough to supply me with some valuable annotations. Through the courtesy of Professor Allardyce Nicoll and the Librarian of East London College, I have been able to consult, and quote from, an unpublished thesis by Miss M. J. Dickson, M.A., on *The Life and Works of Samuel and William Rowley*. Mr. William Poel kindly gave me information about the Elizabethan Stage Society's performances of *Doctor Faustus* in 1896 and 1904. The title-pages of the 1604 quarto and of the 1624 quarto ¹

¹ So far as I know, the title-page of the enlarged edition of the play, with the picture of Doctor Faustus in a conjurer's gown, and a dragon at his feet, has not hitherto been reproduced. As the picture has been somewhat mutilated in the 1616 copy, it has been reproduced from the 1624 copy, where the impression is clearest, with a slight piecing in the right-hand margin from the 1620 copy.

and the English *History of Doctor Faustus* are reproduced by the courtesy of Bodley's Librarian and the Director of the British Museum. Mr. F. S. Ferguson kindly obtained some particulars for me from the Henry E. Huntington Library. I have to thank my wife, as on other occasions, for her help in the compilation of the Index. And above all, I am deeply indebted to Professor R. H. Case, the General Editor of this series, for the lynx-eyed vigilance and the wide knowledge of Elizabethan literature that he has ungrudgingly put at my service.

F. S. B.

PREFACE TO THE SECOND EDITION

IN publishing this reissue of the edition of *The Tragical History of Doctor Faustus* which appeared in 1932 it is desirable to draw attention to some matters of interest concerning the play since that date. Mention must be first made of the discovery of previously unknown or unrecorded copies of early quartos which have to be added to the list on pages 2-5 of the Introduction. The Exhibition of *English Poetry* by the National Book League in 1947 included a copy of the 1609 quarto of *Doctor Faustus* bound with nine other quarto plays in seventeenth-century calf, with the insignia of the Earl of Egremont. This copy, now in the library of Lord Leconfield, makes the third of the surviving copies of the 1609 edition. A hitherto unknown edition of the play was revealed by the discovery, in the library of Lincoln College, Oxford, and in the Royal Library, Stockholm, of two copies of a 1628 quarto, published by John Wright.

This brings up the number of Wright's editions of the enlarged text, between 1616 and 1633, to six. The unique copy of the 1619 quarto is now stated to be in the library of Mr. Robert Garrett of Baltimore, U.S.A. In *A Bibliography of the English Printed Drama to the Restoration*, Vol. I. (1939), W. W. Greg lists another copy of the 1620 quarto at Worcester College, Oxford, and of the 1631 quarto at Harvard, and four additional copies of Gilbertson's 1663 edition, at Worcester College, Eton, Harvard, and in the Pforzheimer collection.

Since 1932 periodicals on both sides of the Atlantic have contained a constant flow of articles dealing with different aspects of the play. These have been summarized by me in the volumes of the English Association's annual survey,

The Year's Work in English Studies, XIV-XXVII. Reference may be made here to the more important points that have been raised.

The preference which I have given in this edition to the 1616 text over the 1604, where they run parallel, has been generally accepted. Leo Kirschbaum has even argued (*The Library*, March 1946) that the 1604 edition is a 'bad quarto' of the 1616 text. But this raises difficulties, as does also J. M. Nosworthy's suggestion (*Mod. Lang. Rev.*, Jan. 1946) that 1604 is derived from Marlowe's first draft, and 1616 from a second uncompleted draft. But the date of the play is still a matter of controversy.

The suggestion made in the Introduction, pp. 6-8, on bibliographical grounds concerning P. F.'s *The History of Doctor John Faustus*, that the play was written in 1592, had been anticipated by Tucker Brooke and has been accepted by Percy Simpson (*Mod. Lang. Rev.*, July 1933). On the other hand, among those who have argued in favour of the traditional 1588-9 date, are F. C. Danchin and Paul Kocher. The latter has stated his case most fully in *Mod. Lang. Notes*, Feb. 1940. He has found in Henry Holland's *A Treatise against Witchcraft*, published at Cambridge, 1590, a marginal gloss, 'Faustus' referring to a 'fabulous pamphlet'. He maintains the pamphlet could not apply to the (lost) *Ballad of Doctor Faustus*, but could apply to the *English Faust Book*. He seeks to get over the difficulty of there being no extant edition of it previous to that printed by Orwin in 1592, by pointing out that the Stationers' Company, on 6 December 1591, gave permission to the printers of the University of Cambridge to publish for one month, after returning from the mart at Frankfort, any foreign book coming from that mart. The German *Historia von D. Johann Fausten* had been published at Frankfort in 1587 and Kocher suggests that it was imported from there by a Cambridge publisher, entrusted to P. F. for translation, and printed at least as early as 1590, and

PREFACE TO THE SECOND EDITION xi

probably a year or two before. This is ingenious, but an ordinance of the Stationers' Company at the end of 1591 would not account for the publication of an *English Faust Book* at Cambridge two or three years earlier, which would be necessary for the traditional dating of the play.

Kocher further quotes, in *Mod. Lang. Notes*, Nov. 1943, a reference by Gabriel Harvey to Doctor Faustus on 5 November 1589, but like Harvey's marginal note in his copy of *Strategematicon* (see Introduction, pp. 9-10) the allusion is too vague to furnish evidence.

Kocher is more convincing when, in the *Huntington Library Quarterly*, March 1942, he points out a number of close parallels between passages in the 1604 prose scenes of *Doctor Faustus* and in Nashe's works. In especial he compares the scene of the Papal banquet in the play with a kindred story in *Lenten Stufte*. The puzzling allusion in the play to a 'Friar Sandels' seems to be a variant of 'Friar Pendela' apparently used in *Lenten Stufte* to designate the Pope. There seems to be a good claim for Nashe's hand in the play, whether in collaboration with Marlowe or later.

Leslie M. Oliver, in *Mod. Lang. Notes*, June 1945, has further elucidated the episodes in the 1616 text concerning the Emperor and his candidate 'Saxon Bruno' for the Papal chair (see Introduction, pp. 29-30). The author of this addition, whom Oliver agrees to be Samuel Rowley, is drawing from Foxe's *Acts and Monuments*, with changes of names and otherwise. Foxe relates that when Pope Alexander III was elected the Emperor set up a rival Pope, but was forced to submit and kneel at Alexander's feet, though asserting 'Non tibi sed Petro', to which the Pope answered, 'Et mihi et Petro.' This is closely echoed in III. i. 94-5.

Bruno. And thus I fall to Peter, not to thee.

Pope. To me and Peter shalt thou grovelling lie.

Beatrice D. Brown, in *P.M.L.A.*, March 1939, urges that

the Faust tradition was influenced in several of its aspects by the legend of Simon Magus and suggests that Marlowe may have drawn directly upon this.

W. W. Greg, discussing 'the Damnation of Faustus' (*Mod. Lang. Rev.*, April 1946), emphasizes that throughout the play 'spirit' has the meaning of devil. When Helen appears it is as a 'spirit', i.e. a devil. Hence, Greg maintains that 'in making her his paramour Faustus commits the sin of demoniality, that is, bodily intercourse with demons'.

Leo Kirschbaum, in *Rev. of English Studies*, July 1942, agrees with my interpretation of 'Dragon' in Faustus's otherwise Latin invocation to Mephistophilis (I. iii. 16-24) as a strayed stage direction. But instead of expanding it into 'Enter Dragon above', he thinks that it is a marginal warning to get the property ready. In view of the twice-repeated 'surgat' in the invocation, he holds that Mephistophilis rose in the shape of a dragon through a trap-door, and that the illustration in the 1616 and later quartos represents this.

John Searle, in *Times Lit. Supp.*, 13 February 1936, pointed out a remarkable parallel between the cry of Mephistophilis, I. iii. 79-82,

Thinkst thou that I who saw the face of God

* * *

Am not tormented with ten thousand hells
In being depriv'd of everlasting bliss?

and Chrysostom's words: 'Si decem mille gehennas quis dixerit, nihil tale est quale ab illa beata visione excidere.'

Francis R. Johnson (*A Journal of Eng. Lit. Hist.*, March 1945) has shown that 'imperial orb' (II. ii. 39) and 'imperial heaven' (II. ii. 61) in my modernized spelling should preferably be rendered 'empyrean'. In Renaissance astronomy *coelum empyreum* was the immovable heaven lying beyond the *primum mobile*. He further (*ibid.*, Dec. 1946)

PREFACE TO THE SECOND EDITION xiii

explains that when Mephistophilis (II. ii. 63) dismisses the *coelum igneum, et crystallinum* as 'fables', Marlowe is presenting a modification of the current Ptolemaic astronomy. He is adopting, directly or otherwise, the view of Augustinus Ricius, who in his *De Motu octavae sphaerae* (1513) rejected these two spheres.

Percy Simpson (*Mod. Lang. Rev.*, July 1933) arranges in eight lines of verse the first part of the passage printed as prose in 1604, 'Thankes *Mephastophilus* . . . dispositions,' at the end of Act II, Scene i ; and holds that the rest of the dialogue gives evidence of 'the paring down' of a passage, which was finally cut out altogether. Simpson suggests that in I. i. 12 'and' should be omitted before 'Galen', and V. ii. 180 should be printed as two lines with the accents usual in Marlowe's day :

Ah Pythagóras' metempsýchosis,
Were that true.

For some other suggestions and comments reference should be made to this appreciative and detailed review by him of my 1932 edition of the play.

In addition to the above articles, the publication at Lisbon of a Portuguese translation, and the inclusion of *Doctor Faustus* (the only non-Shakespearean play) in the 1946 and 1947 productions at the Shakespeare Memorial Theatre, Stratford-on-Avon, and in the Old Vic 1948 Autumn programme, at the New Theatre, deserve to be noted in the records of the play since 1932.

F. S. B.

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ABBREVIATED REFERENCES IN THE NOTES

A ₁	= Quarto edition of 1604	} = A
A ₂	= " " " 1609	
A ₃	= " " " 1611	
B ₁	= " " (enlarged) 1616	} = B
B ₂	= " " " 1619	
B ₃	= " " " 1620	
B ₄	= " " " 1624	
B ₅	= " " " 1631	
B ₆	= " " " 1663	
Dilke	= C. W. Dilke's edition of <i>Doctor Faustus</i> in ' Old English Plays ', vol. i (1814).	
Rob.	= G. Robinson's edition of Marlowe, vol. ii (1826).	
Dyce	= A. Dyce's edition of Marlowe, vol. ii (1850).	
Dyce ₂	= " " " revised, in one vol. (1858).	
Cunn.	= F. Cunningham's edition of Marlowe, in one vol. (1870).	
Wag.	= W. Wagner's edition of <i>Doctor Faustus</i> (1877).	
Ward	= A. W. Ward's edition of <i>Doctor Faustus</i> (1878, etc.).	
Bull.	= A. H. Bullen's edition of Marlowe, vol. i (1885).	
Brey.	= H. Breymann's parallel texts edition of <i>Doctor Faustus</i> (1889).	
Goll.	= I. Gollancz's Temple edition of <i>Doctor Faustus</i> (1897, etc.).	
Logeman	= H. Logeman's <i>Faustus-Notes</i> (1898).	
Tucker Brooke	= C. F. Tucker Brooke's Oxford edition of Marlowe, in one vol. (1910).	
Wheeler	= C. B. Wheeler's notes to A. W. Ward's text (1915).	
F.S.B.	= the present editor.	
E.F.B.	= the <i>English Faust Book</i> (1592).	

Unless otherwise indicated, the text is that of B₁, and all variants are recorded in the textual notes. In scenes where the variants exceed the scope of foot-notes, the B₁ version is printed first and afterwards the A₁.

Line references to Marlowe's other works are to the volumes in this series.

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THE TRAGICAL HISTORY OF DOCTOR FAUSTUS

INTRODUCTION

I

THE EARLY EDITIONS

Meph. Here, take this book, and peruse it well :
The iterating of these lines brings gold.

* * * * *

Faustus. Thanks, Mephistophilis, for this sweet book.
This will I keep as chary as my life.

IF we can imagine these words being spoken not by Mephistophilis and Faustus, but by Marlowe and a representative of his generation, they would express almost the opposite of what has befallen *The Tragical History of Doctor Faustus*. Instead of that 'sweet book' being carefully treasured and preserved it has been so much at the mercy of capricious fortune that any consideration of it is beset with exceptional difficulties.

About half a dozen passages in *Doctor Faustus* are quoted or imitated in the anonymous *The Taming of a Shrew*, published in 1594.¹ But there is no entry of the play in the Stationers' Register, nor any known edition, either during Marlowe's life or even within the sixteenth century. An entry of 18 December 1592 concerning the book of

¹ See Appendix III.

Doctor Faustus, which has sometimes been thought to refer to the play, can now be definitely shown to allude to the English translation of the German prose *Historia* of Doctor Faustus.¹

It was not till 7 January 160⁰/₁ that Thomas Bushell entered in the Stationers' Register 'A booke called the plaie of Doctor Faustus'.² And, unless an issue has completely disappeared, even then he was in no hurry to publish, for it was not till 1604 that he brought out the black-letter quarto edition of which a single copy survives in the Malone collection in the Bodleian. The title-page runs:

'THE | TRAGICALL | History of D. Faustus. | *As it hath bene Acted by the Right | Honorable the Earle of Nottingham his seruants.* | Written by Ch. Marl. | [Device: McKerrow, No. 142] LONDON | Printed by V[alentine] S[immes] for Thomas Bushell. 1604.'

The Lord Admiral's company became the Earl of Nottingham's servants on 22 October 1597, and the title-page, strictly interpreted, would allude to performances between that date and about the beginning of 1604 when they became Prince Henry's men. But earlier performances may be also referred to, and in any case the quarto represents a version before the 1602 additions. Its characteristics are discussed below,³ but it may be said at once that it makes the impression of having been printed, often unintelligently, from a manuscript that had been 'doctored' both by cuts and additions for the benefit of the groundlings. This edition, running to little more than 1,500 lines, was reproduced, with the minor variants recorded in the textual notes, in 1609 and 1611, when the copyright had been transferred from Bushell to John Wright,⁴ whose more melodramatic title-page runs:

¹ See below, II. pp. 6-8.

² Arber, iii. 178.

³ See IV.-VI.

⁴ The entry of the transfer is on 13 Sept. 1610 (Arber, iii. 178).

' The | Tragicall | History of the horrible | Life and death | of | Doctor Faustus. | Written by Ch. Marl. [Device] Imprinted at London by G[eorge] E[ld] for Iohn | Wright, and are to be sold at Christ-Church gate. 1609.' ¹

Of this edition two copies are extant, one in the Hamburg City Library, and another in the Huntington Library in California.

The 1611 edition was also printed by Eld for Wright, with the same title. The only known copy was in R. Heber's library, and was bought at the sale in 1834 by the bookseller Thorpe. It afterwards passed into the possession of the Duke of Devonshire, and is now in the Huntington Library.

Then a strange thing happened. Having faithfully followed in 1609 and 1611 Bushell's 1604 edition, Wright in 1616, without a word of explanatory preface, without even the customary rubric on the title-page of 'newly corrected, amended, and enlarged with new additions', issued a radically altered edition:

' The Tragicall History | of the Life and Death | of *Doctor Faustus*. | Written by *Ch. Mar.* [Woodcut of Faustus with his conjurer's gown, book and wand, and with a dragon at his feet] LONDON | Printed for *Iohn Wright*, and are to be sold at his shop | without Newgate, at the signe of the | Bible, 1616.'

This edition not only contained some 550 additional lines, including new or considerably transformed scenes. Such a revision might be paralleled by the additions, for instance, in the 1602 edition of *The Spanish Tragedy*. But what is more remarkable is that in the parallel scenes, as the textual apparatus in this volume shows, there are a host of variations. Even the most careless printer could not be held accountable for these. The new

¹ This title is not reproduced with typographical exactitude.

scenes must therefore have been added, not to one of the quartos of 1604, 1609, or 1611, or to the manuscript on which the first of these was based, but to a different manuscript whose text has an independent value. The relation of this text to that of the earlier quartos is discussed below,¹ as is also the bearing on the problem of the entry in *Henslowe's Diary*, 22 November 1602, of a payment of £4 to William Birde and Samuel Rowley 'for ther adicyones in doctor Fostes'.² In one important respect the 1616 quarto resembles its predecessors; it has no indication of Acts or Scenes. The type is again black-letter, though the name of the printer is not given, and the lurid epithet 'horrible' is dropped from the title.

The only extant copy of this edition is in the British Museum. It has been cropped, and the woodcut on the title-page has thus been mutilated. Wright's next edition, in 1619, had, paradoxically, on the title-page the catchphrase, 'With new Additions', which had been omitted in 1616. But this quarto reproduces the text of 1616 with minor variants, usually slight corruptions, but with some misprints corrected and the restoration of the great line

'See where Christ's blood streams in the firmament', which had presumably been omitted in fear of the Censor. The only copy of this edition was in the Rowfant Library till the sale in 1905, when it went to America.

Of Wright's later editions in 1620 and 1624 there are single copies in the British Museum, and of his final 1631 quarto there are copies there and in the Bodleian, Faculty of Advocates (Edinburgh) and Huntington Libraries. Each of these quartos reproduces the text of its predecessor, with minor variants.

Even of the quarto published after the Restoration in 1663 only three copies seem to have survived, two of which are in the British Museum and one in South Kensington. The title runs:

¹ See IV.-VI.

² Henslowe, i. 172.

'The Tragicall History | of the LIFE and DEATH of | Doctor Faustus | Printed with New Additions as it is now Acted. With several | New Scenes, together with the Actors Names | Written by CH. MAR. | [Woodcut of Faustus as conjurer with variations in details from the earlier woodcut] | Printed for *W. Gilbertson* at the Bible without Newgate 1663.'

The title is inaccurate, for the longest of the 'new additions' in the 1616 and subsequent editions, in Act III. i. and ii., is omitted. For the whole of these two scenes the 1663 quarto substitutes one at the court of the Soldan in Babylon, with echoes of the siege episodes in *The Jew of Malta*. This is the only 'new scene', except for the addition of some sixty lines at the end of Act IV. vi. But what is more remarkable is that this edition carries to an extreme the practice of eliminating references to the Deity or to religious matters which had been begun by the 1616 quarto. Even Sir Henry Herbert, who had resumed after the Restoration his office as Censor, could scarcely have insisted on such sweeping 'reformations'. Professor Tucker Brooke has suggested that the text was prepared for acting by strolling companies during the Commonwealth period, and that this 'would account for the extraordinary efforts of the editor to remove all moral grounds of offence'.¹ The editor made two other innovations. He supplied, as the title-page states, 'the actors' names', i.e. a list of the *dramatis personæ* based on his own version,² and he added Act divisions II., III. and V., which must therefore conform to an early stage-tradition.³

¹ *Works of Christopher Marlowe*, p. 141.

² See Appendix IV.

³ The heading of Act IV. must have been accidentally omitted. The headings of Acts II. and V. are as in the present edition; that of Act III. is placed after, instead of before, the Chorus.

II

DATE AND SOURCE OF THE PLAY

As the quartos do not help to date the play, we are thrown back upon other evidence which, whether external or internal, is tantalizingly vague, though recent investigation has given new precision to one important factor. There is no doubt, for reasons given below, that Marlowe based his play not on the German *Historia von D. Johann Fausten*, published at Frankfort-on-the-Main in 1587, but on the English translation of it by P.F. The earliest extant edition of that translation has the following title-page:

'The | HISTORIE | of the damnable | life, and deserued death
of | *Doctor Iohn Faustus*, | Newly imprinted, and in con-
ueni- | *ent places imperfect matter amended* : | according to
the true Copie printed | at Franckfort, and translated into |
English by P.F.Gent. | Seene and allowed. | [Device] |
Imprinted at London by Thomas Orwin, and are to be |
solde by Edward White, dwelling at the little North | doore
of Paules, at the signe of the Gun. 1592.'

As this edition was 'Newly imprinted and amended', it was evidently not the first, and till recently it has been possible to assume that an earlier edition, of which no copy remains, may have been issued any time from 1588 onwards. But it is now highly probable that the first edition, like Orwin's, was dated 1592, though issued earlier in that year.

The Court of the Stationers' Company has recently allowed the Bibliographical Society to inspect and reproduce a section of their Register B which Arber was not permitted to transcribe. Among the entries for 18 December 1592 is the following:

Abell Ieffes Yt is ordered : that if the book of D̃cor
 Tho. Orwin ffaustus shall not be found in the [beh] hall
 book entred to Richard Oliff before Abell Ieffes
 claymed the same w^{ch} was about May last, that
 then the said copie shall Remayne to the said Abell as his
 prop copie from the time of his first clayme w^{ch} was about
 May last as aforeseid.¹

This minute was not unknown, for Herbert in his edition of Ames's *Typographical Antiquities*, ii. 1160-1, had quoted it, but with the omission of the marginal entry of the two names, Abell Jeffes and Thomas Orwin. It is the mention of Orwin, the publisher of the extant 1592 edition of the English *History* of Dr. Faustus, that indicates that the 'book' referred to in the minute is the history and not the play.

A later entry, 5 April 1596, is also relevant :

Edward white. Entred for his copie (he havinge th[e]
 interest of abell Ieffes thereto) *The history of the Damnable
 Life and Deserved Death of Doctor IOHN FAUSTUS . . . vjd.*²

I am indebted to Dr. W. W. Greg for the following communication concerning the above entries which amplifies in some respects what he has written elsewhere.³

'The earliest known edition of the *History* was published by Orwin (sold by E. White) in 1592. On 18 December that year Jeffes objected to this, asserting that he had a prior right based on some "claim" made the preceding May. The Court decided that Jeffes' claim was good unless Olive had (as Orwin presumably asserted) entered the copy before May. No such entry exists and we must therefore assume that Jeffes made good his claim.

This is confirmed by the entry of 5 April 1596, by which E. White (the bookseller of the 1592 edition) entered the

¹ Records of the Court of the Stationers' Company, 1576 to 1602, from Register B, edited by W. W. Greg and E. Boswell, p. 44 (Bibliographical Society, 1930).

² Arber, iii. 63.

³ In the Introduction to the Malone Society edition of *The Spanish Tragedy* (1925) and *The Library* (1926-7, vii. 386).

History as his copy (this being the first time it had appeared in the Hall Book or Register) with the note, "he havinge th[e] interest of abell Ieffes thereto". . . . My interpretation of the events of 1592 would be as follows: Since Jeffes' "claim" was obviously not based on an entry, I think it likely that he had printed an edition of the *History* before that by Orwin appeared. If so, he must have done so about May 1592. Olive, I take it, had also procured a manuscript and had sold the same to Orwin, with the assurance (either mistaken or fraudulent) that he had duly entered it in the Register. Orwin, relying on this, brought out his "Newly imprinted and . . . amended" edition, in ignorance of or in rivalry to Jeffes', and burnt his fingers.¹ It seems in the face of this a little difficult to suppose that there can have been any edition earlier than 1592. Jeffes makes no claim to having had any right in the book before May that year and therefore had presumably had nothing to do with it. And since Jeffes' claim was not based on an entry, but, if anything, on actual publication, surely if Olive or Orwin could have proved prior publication, they would have had the prior claim.'

In the light of Dr. Greg's interpretation of the now available evidence, it is highly improbable that any edition of the English *History* of Doctor Faustus was published before May 1592. If, therefore, the play is to be dated earlier, we must assume that Marlowe, like Jeffes and Olive, had access to a manuscript of P.F.'s translation. But though it has been usual to push the composition of the play back to 1588-9,² there is no compelling evidence for so early a date.

¹ Dr. Greg adds later: 'Some time between July and the end of August, 1591, Orwin had his press and type seized. The nature of the offence does not appear, but on 30 August, 1591, the Archbishop of Canterbury wrote to the Master and Warden of the Stationers' Company on his behalf (the letter is in Arber, v. li.), and on 14 September, following, his press was restored to him. The relevant documents are in a volume at Stationers' Hall, entitled "Acts of Parliament and the Lord Mayor".'

² See the list of dates suggested by editors and critics collected by Professor H. M. Flasdieck in his article, *Zur Datierung von Marlowe's Faust* (*Englische Studien*, December, 1929, and February, 1930). Flasdieck, who did not know of the 18 December 1592 entry in its full form, takes 1589 as the 'Merkjahr'.

The anonymous *Taming of a Shrew*, published in 1594, contains about half a dozen quotations from, or imitations of, passages in *Doctor Faustus*. *A Shrew* was 'sundry times acted' as the title-page states, 'by the Earl of Pembroke's men', of whose activities we only know between the autumn of 1592 and the summer of 1593. The quotations in *A Shrew* are therefore compatible with a 1592 date for *Faustus*. Greene's *Friar Bacon and Friar Bungay* was produced by Henslowe, apparently not as a new play, on 19 February 159 $\frac{1}{2}$. If A. W. Ward's view is right, that it was written to rival the success of *Faustus*,¹ the latter, of course, must date before May 1592, but there is no proof of Ward's theory. Nor can any deduction be drawn from the entry in the Stationers' Register, 28 February 158 $\frac{8}{9}$, of *A Ballad of the life and deathe of Doctor Faustus, the great Cunngerer*.² We do not know the origin or the character of this ballad, which is not to be identified with the later one preserved in the Roxburghe and Bagford Collections, *The Judgment of God shewed upon one John Faustus*, entered under that title on 1 March 1675, and evidently based on the *English History*.³

Nor is there much help to be found in a recently discovered entry by Gabriel Harvey among his *marginalia* in his copy of Richard Morysine's translation (1539) of the *Strategematicon* of Frontinus, formerly at Britwell Court and now in the Harvard library.⁴ Harvey enters on the title-page the purchase of the book for *xxd.* in 1578, and one of his notes near the end cites 'Sir Roger Williams in his new Discourse of War', which was published in 1590. The epithet 'new' would scarcely seem applicable for more than a year or two later. A note on an earlier page, Gii, includes the words 'if Doctor Faustus could reare Castles and arme Diuels at

¹ See Introduction, pp. xxi-xxii, to Ward's edition of *Doctor Faustus* and *Friar Bacon and Friar Bungay*.

² Arber, ii. 516.

³ See Appendix V.

⁴ See *Gabriel Harvey's References to Marlowe*, by Dr. Hale Moore, in *Studies in Philology*, July, 1926.

pleasure : what wonderful and monstrous exploits might be achieved by such terrible means '. Dr. Hale Moore assumes that the reference cannot be to the prose *History*, as ' among the books belonging to Harvey which have come down to us there is no work of the popular character of the *Faust-Book* ', and ' it is very unlikely that Harvey would have taken notice of so vulgar a work . . . or so unheroic a person as Doctor Faustus therein appears '. He therefore concludes that Harvey is in all probability alluding to the play. But it is very questionable whether the English *History*, with its elements of Renaissance speculation, would have seemed ' vulgar ' to Harvey, and whether Faustus, the aerial voyager and necromancer, would have been considered by him ' unheroic '. And it is to be observed, though Dr. Moore overlooks this, that if Harvey has the play in mind, he is referring to two episodes which are only found in the 1616 version, the ' erecting that enchanted castle in the air ' (Act IV. vii. 3), and the arming of devils to take revenge upon the ambushed soldiers at the end of Act IV. iii. But whether Harvey had in mind the play or the *History*, we cannot make much use for dating purposes of an entry whose own date is doubtful.

We have thus to turn to internal evidence, which fails us curiously at the critical points. The play contains a number of topical allusions, to the Prince of Parma in the Netherlands (I. i. 94), ' the fiery keel at Antwerpe Bridge ' (I. i. 97), French crowns and English counters (I. iv. 36-7), the signiory of Embden (II. i. 23), ' Doctor Lopus ' (IV. v. 36). But as reference to the notes will show, the allusions are either too early, too late, or too vague to be helpful.

We are thus thrown back upon internal evidence of a less specific kind. The academic atmosphere and echoes in the earlier scenes, the discussions on ' astrology ' and the classical quotations, have been interpreted as evidence that Marlowe, who took his M.A. in July 1587, had not left

Cambridge very long when he wrote the play. And the kinship in thought and style between a number of passages in *Faustus* and *Tamburlaine* has suggested that they were not far apart in time. Sir Edmund Chambers has recently shown that the two Parts of *Tamburlaine* must have been produced before the end of 1587, as a letter written by Philip Gawdy, on 10 November 1587, describes the accidental killing of a child by one of the Lord Admiral's players in a scene which was evidently the shooting of the Governor of Babylon in *II Tamburlaine*, V. i.¹ Thus in a general way the internal evidence seems to indicate a 1588-9 date for *Faustus*, but nowhere is it cogent. Unless Marlowe used a manuscript of the *History*, the balance appears to sway at present towards the earlier part of 1592, though this may involve some rearrangement of the generally accepted order of the plays in the canon.² Professor Tucker Brooke, almost alone among Marlovian scholars, had recently stood out for the 1592 date, and had questioned the existence of an earlier edition than Orwin's of the *English Faust Book*. He had interpreted the 'newly imprinted' of the title-page as meaning merely 'recently printed'. The entry of 18 December 1592 casts fresh light upon Orwin's phrase. His was a new and amended edition, but its predecessor, published by Jeffes, had appeared in the same year. The 1592 date of the play can now be supported without straining the words in Orwin's title.³

But whatever the uncertainties of date, there is no doubt that the English *History* was Marlowe's only authority. Hence any attempt to ascertain the historical truth of the career of Johann Faustus has, though interesting in itself,

¹ *Times Lit. Sup.*, 28 August, 1930.

² On other grounds Mr. J. M. Robertson has recently suggested in *Marlowe: A Conspectus*, pp. 33-4 (1931), that *Edward II.* preceded *Faustus*.

³ Professor Tucker Brooke's later views are set forth in his article, *The Marlowe Canon* (*publications of the Mod. Lang. Ass. of America*, Vol. XXXVII. 3, Sept. 1922), pp. 380-4. In his Oxford edition of Marlowe's works (1910) he had indicated 'the winter of 1588/9 as the date of the play's completion'.

no bearing upon Marlowe's play, and has been reserved for an Appendix.¹ Apparently the first mention of him in England is in *Ghostes and Spirites*, by Ludwig Lavater, translated by R.H. (1572). 'What strange thinges are reported of one Faustus, a German, which he did in these our dayes by inchauntments.' Lavater felt sure that 'God at the last will chasten' such men 'with deserved punishment'. In a similar spirit Johann Spies, the Frankfort publisher of the *German Faust Book*, issued it in 1587 with the following title:

Historia Von D. Johann Fausten, dem weitbeschreyten Zauberer unnd Schwartzküntsler, Wie er sich gegen dem Teuffel auff eine benandte zeit verschrieben . . . allen hochtragenden, fürwitzigen und Gottlosen Menschen zum schrecklichen Beyspiel, abscheuwlichen Exempel und trewhertziger Warnung zusammen gezogen, und in den Druck verfertiget.

In the dedication and a preface to the Christian reader the moral of the Doctor's terrible end, the murder of body and soul, is pressed home as a warning to all Christians.

The character and career of Faustus, as depicted in the German *Historia*, are in the main true to these preliminary advertisements. The anonymous author, who drew freely in parts upon the works of other humanists, did indeed attribute to the Doctor something of his own Renaissance intellectual curiosity. And he gave the legend an anti-Papal bias. But in essentials he depicts the awful nemesis that overtakes a man who had sold himself to the powers of evil to gratify pride, ambition and lust. But it may be doubted whether it was mainly on account of its moral that the book proved to be at once a 'best-seller'. Though it appeared in the autumn of 1587, four reprints and an enlarged edition, which added eight to the original sixty-nine chapters, were called for before the end of the year.

¹ See Appendix II.

Whether or not P.F.'s English version was made from the first issue, of which the British Museum has a copy, it reproduced the *Historia* in its original form, with a rearrangement into sixty-three chapters.

The identity of P.F. is unknown,¹ but he was a man of parts. While generally faithful to the German *Historia*, he used the customary freedom of an Elizabethan translator to vary from his original in two important respects. In the first place he added so considerably to the topographical details in the chapter (XXVI in the German, XXII in the English, *Historia*) that relates the world-wide journey of Faustus, that Rohde maintains that some of them, e.g. concerning Prague and Cracow, must have been due to personal observation. However this may be, a number of details found only in the English version are reproduced by Marlowe, who evidently therefore used it. Thus to the description of Naples P.F. adds: 'there sawe he the Tombe of *Virgil*: and the highway that hee cutte through that mighty hill of stone in one night, the whole length of an English mile'. This is turned into verse in Act III. i. 13-5.

Similarly, in the account of Venice the German *Historia* mentions only St. Mark's place, to which P.F. adds: 'and the sumptuous Church standing therein called Saint *Markes*: how all the pavement was set with coloured stones, and all the Roode or loft of the Church double gilded over'. This also reappears in Act III. i. 17-20, the last two lines being found only in the 1616 and later quartos. Into the description of Rome in the German *Historia* P.F. interpolated details about the four bridges over the Tiber, upon one of which is the Castle of S. Angelo, 'wherein are so many great cast pieces as there are dayes in a yeare'. These details are found in Act III. i. 37-44 of the play. Another proof that Marlowe used the English version is provided by the

¹ In some later editions his initials appear as 'P. R.' and 'P. K.' There is nothing to support R. Rohde's suggestion in his otherwise valuable *Das englische Faustbuch und Marlowe's Tragödie* (1910) that the translator is John Dee.

articles of his compact with Lucifer (II. i. 96-112), which agree in number and arrangement with those in the 1592 translation and not with the German original. It was P.F. also who added 'bell, book and candle' to the Pope's curse, as in III. ii. 95-6. Indeed, the more closely the play is collated with the *English Faust Book* (as Appendix I will show) the more pronounced will Marlowe's fealty to P.F. be found.¹

But this fealty goes deeper than topographical and similar details. Probably without realizing any inconsistency with 'the damnable life' of his title-page, the English translator made a subtle change in the presentation of Faustus by adding touches which threw into relief his intellectual ardour, while he toned down some of his iniquities. As Rohde has pointed out, it is only in the English translation (Chap. XXII) that at Padua Faustus 'entred his name into the Uniuersitie of the Germane nation, and wrote himself Doctor *Faustus*, the ~~unsatiab~~ Speculator'. So in Chapter II 'his Speculation was so wonderfull', where the German text has 'dann sein Fürwitz Freyheit vnd Leichtfertigkeit stache vnnd reizte ihn also'. In Chapter XIV, Faustus, lamenting that he has sold himself to the devil, cries, 'had not I desired to know so much, I had not been in this case', instead of, as in the German Chapter XV, 'hette ich Gottselige Gedancken gehabt'. And touches are added also that show, in spite of all, the affectionate relations to the end between Faustus and his fellow-students, as when before calling up Helen at their request, he tells them that he does so 'for that you are all my friends' (Chap. XLV).

It was the Faustus thus presented whom Marlowe was further to transfigure, and P.F., anonymous though he be, deserves to stand in the same intimate association with him

¹ The most detailed comparison between the *English Faust Book* and the text of the 1604 quarto will be found in Rohde's monograph. But neither he nor Ward in his Introduction (*op. cit.*, 4th edition) deals with the passages in the translation upon which the 1616 additions are largely based.

as Sir Thomas North with the Shakespeare of the Roman plays. And, as is shown below, whatever other hands took part in the dramatized form of the legend, in the 1604 or 1616 texts, they drew, except for one episode and some comic relief, entirely upon P.F.'s translation.

III

MODERN EDITIONS OF THE PLAY

1814-1910

NEITHER the German nor the *English Faust Book* (as it will be convenient to call P.F.'s translation) was known to C. W. Dilke, the first nineteenth-century editor of *Doctor Faustus*, who in 1814, a century and a half after the appearance of the last quarto, placed it at the beginning of a selection of Old English Plays.¹ 'A great deal of the plot', he states, 'is from Camerarius, Wierus and other writers on magic. . . . This singular evidence of "the credulous ignorance" which then prevailed is by no means a favourable specimen of the plays to be submitted to the public in this work; but it was the first in chronological order and of too much consequence to be passed over altogether.'

Though Dilke mentions the 1604 quarto he made no use of it. His text is based upon the 1616 quarto, though he occasionally adopts the reading of the 1624 edition, of which, as of the 1631 and 1663 quartos, he had made some collation. He introduces some emendations of his own, but attempts no

¹ It is curious that so careful a scholar as Hermann Breymann should have stated that an edition of *Doctor Faustus* was included in Robert Dodsley's 'Select Collection of Old Plays' (1744). Dodsley did reprint *Edward II.* in this collection, and when Isaac Reed re-edited it in 1780 he included also *The Jew of Malta*. But neither in 1744 nor 1780, nor in the later re-issues by Collier (1825-7) and W. C. Hazlitt (1874-6), did *Doctor Faustus* appear in the collection. It seems that Breymann, in the Introduction, p. 41, to his edition of *Doctor Faustus* (1889) described below, must have confused Dodsley's 'Select Collection of Plays' with the 1814 'Old English Plays', edited by Dilke. He does not mention the Dilke edition of the play and his account of the 'Dodsley' edition would be generally applicable to it.

division into Acts or Scenes, and leaves the stage-directions unaltered. There are some glossarial footnotes and more general comments, one or two of which sound somewhat oddly to-day. Thus after I. i. 73 he notes: 'It may perhaps be advisable here to apologise for the unpleasing repetition of the name of "the most high", and the irreverent sporting with the best feelings of our nature, which will be found throughout the first part of this Play, in the mouth of Faustus'; and, after Act II. ii. 32, 'The remainder of this scene, an ostentatious display of school-learning, with which the authors before Shakespeare abound, may be passed over without loss to the reader.' Yet he concludes his prefatory observations by the statement that 'Faustus is drawn with the hand of a master', and he can claim the credit of having first made the play accessible in modernized spelling to nineteenth-century readers.

In 1818 William Oxberry, the actor, brought out separate texts of *Doctor Faustus* and other of Marlowe's plays.¹ The only quartos of *Faustus* known to him appear to have been those of 1631 and 1663. In 1827 he published all the plays in a single volume, entitled '*The Dramatic Works of Christopher Marlowe*, with prefatory remarks, notes, critical and explanatory, by W. Oxberry, Comedian'. The interest of a professional actor, like Oxberry, in Marlowe had probably been stimulated by Edmund Kean's revival of *The Jew of Malta* at Drury Lane on 24 April 1818.

In 1826 *Doctor Faustus* had been included in the second volume of an edition of Marlowe's *Works* in three volumes, published by Pickering, and edited (though his name is not given) by George Robinson. He prefixed to his reprint the title of the 1616 quarto, but he seems merely to have used Dilke's edition, for in a passage, II. ii. 99-111, where that edition had avowedly made alterations with 'unusual

¹ The British Museum does not appear to have a copy of any of these texts, except *The Jew of Malta*, nor of the collected volume of *The Dramatic Works*. In the memoir of Marlowe prefixed to the edition of *The Jew of Malta* Oxberry mentions only the 1631 and 1663 quartos of *Doctor Faustus*.

freedom', Robinson quietly follows him. His only innovation—an important one—is the division of the play into Acts and Scenes, though he gives no indication that they are not in the original. One of the copies of this edition in the British Museum (11771 d.4) has been interleaved and enriched with valuable MS. notes by James Broughton.

The first scholarly edition of the play forms part of the second volume of Marlowe's works in three volumes edited by Alexander Dyce and published by Pickering in 1850. Dyce reprinted for the first time since 1611 the 1604 text from the Malone copy in the Bodleian, with emendations from the 1616, 1624 and 1631 quartos. He made no use of the 1663 edition. He also reprinted in smaller type the 1616 quarto, with the textual variants of 1624 and 1631.

The most important of his footnotes were the extracts that he printed from the *English Faust Book*, which he recognized as the source of the play. He was also able from his profound familiarity with Elizabethan literature to explain and illustrate many words and phrases. He made no formal division into Acts or Scenes, but added such footnotes as 'The Scene is supposed to be a grove', 'Scene—An apartment in the Emperor's Palace'. His edition of the play threw little light on historical or astronomical allusions, but it remains of permanent value. It was republished, with some additional notes, in the single-volume reissue of Dyce's edition of Marlowe by Moxon, in 1858.

When Francis Cunningham put forth in 1870 a one-volume edition of Marlowe he contrasted the 1826 edition unfavourably with that of Dyce. But in two respects he returned to the example of the former. He reprinted the 1616 quarto as his main text, though he added the 1604 text 'with the palpable errors corrected' at the end of the volume. And he followed exactly Robinson's division into Acts and Scenes. He knew of three quartos not mentioned by Dyce, 1609, 1611, and 1620, but his notes contain few textual variants, and add little otherwise to those of Dyce.

In 1877 Dr. Wilhelm Wagner, of Hamburg, edited the play in 'The London Series of English Classics', published by Longmans. He asserted that it was the first edition 'in which an exact collation of the earliest and most original text, with the additions and alterations of later playwrights, has been carried out consistently and in conformity with the method of modern criticism'. Wagner here claims considerably too much. He printed with emendations the 1604 text in modernized spelling, and slightly bowdlerized. Owing to his residence in Hamburg he was able to collate the 1609 quarto in the library of that town, and to give for the first time its readings in his 'Critical Commentary'. In this Commentary he also gave the variants and additions in the 1616 text, but only occasionally the readings of any later quarto. He underestimated the importance of the 1616 text (though he arbitrarily adopted from it Act V. ii. 1-25 and 91-136, and V. iii.), and relied much too dogmatically on the authority of the 1604 and 1609 'original' editions. But he adopted a division into Acts and Scenes which was preferable in its details to that of Robinson and Cunningham, and brought out more clearly the structure of the play.

Wagner's edition was followed a year later by that of Adolphus W. Ward, in which the play appeared in a volume with Greene's *Friar Bacon and Friar Bungay* (1878). From the point of view of textual scholarship Ward's edition spelt retrogression. It gave the 1604 text, in modernized spelling, with some emendations, and silently bowdlerized (in spite of the statement 'reprinted in full') to a considerably greater degree than in Wagner's edition. This text Ward divided into scenes only—an undesirable arrangement which has been followed by most later editors. Either the text should be reprinted, as in the quartos, without divisions, or it should be arranged, as with the original texts of *Tamburlaine*, in Acts and Scenes. The merely scenic division does not do justice, as I attempt to show in the next section, to the

structure of the play. Ward also did not realize the importance of the 1616 text. He 'unhesitatingly excluded' its 'additions', and gave only 'some of the more important variations'. The strong point of his edition was the wealth of historical and antiquarian illustration in the Introduction and notes. Here Ward filled in gaps left by his predecessors, and it is owing to this feature that the work has deservedly gone through four editions, in the last of which (1900) ample extracts were given from the *English Faust Book*. Ward's text was reprinted in 1915, together with John Anster's translation of Goethe's *Faust*, Part I, with a shorter Introduction, and with concisely informative notes by C. B. Wheeler.

The play is included in the first volume of A. H. Bullen's three-volume edition of Marlowe's Works (1885). Bullen unfortunately followed Ward's example in adopting a merely scenic division. But he printed the full 1604 text, with the 1616 variations and additions in an appendix. Except for his brilliant emendation of *ὄν και μὴ ὄν* for 'Oncaymæon' in I. i. 12, his footnotes break little fresh ground. But in his Introduction, pp. xxix-xxxii, he was the first editor, with both the 1604 and 1616 texts before him, to realize that the latter preserved portions of Marlowe's own work, though his theory that this was due to a revision by the dramatist himself is not to be accepted.

The next edition of *Doctor Faustus* was in the Mermaid Series volume of Marlowe's 'best plays', edited by Havelock Ellis (1887). The text is that of the 1604 quarto, with some of the 1616 emendations. Bullen's scenic division is adopted, and there is nothing of novelty in the notes. But there is some illuminating criticism by Ellis in his Introduction on the relations of the prose *History*, Marlowe's play, and Goethe's *Faust*.

The first thoroughly scientific textual edition of the play was edited by Hermann Breymann, of the University of Munich, in 1889, as Volume II of a 'historisch-kritische Ausgabe' of Marlowe's Works published at Heilbronn. He

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reprinted in parallel form the 1604 and 1616 texts in the original spelling and punctuation, with emendations enclosed in square brackets. His critical apparatus recorded all variants, including those of spelling, in the 1609, 1619, 1620, 1624 and 1631 quartos. The 1611 quarto had not as yet been rediscovered. From the 1663 edition he gave the variants up to the scene in the Pope's privy-chamber, and in his Introduction he reproduced part of that scene in the corrupt 1663 version. This Introduction contained a scholarly discussion of the relation of the quartos to one another, and of the characteristics of the modern editions before 1889. Breymann adopted Ward's scenic division of the 1604 text, and introduced (with due reference to their *provenance*) the additional stage-directions of Dyce and other editors.

Breymann's work greatly facilitated, as Israel Gollancz acknowledged, the preparation of his Temple edition of the play (1897). Here Gollancz struck out on somewhat of a new line. He made a 'contamination' of the 1604 and 1616 texts, in modernized spelling, distinguishing the latter by the use of italics. Broadly speaking, the episodes common to both versions are given in the 1604 text, and the additions in the 1616, though there is some ingenious dovetailing. Even with the aid of textual notes only a selection of the variants, especially in the comic scenes, is recorded. Hence the edition is not textually adequate, but, apart from its attractive *format*, it had the merit of making accessible the 1616 'additions', which had been passed over by Ward and by Havelock Ellis.

In 1910 Professor C. F. Tucker Brooke published his Clarendon Press edition of *The Works of Christopher Marlowe*, in which the plays and poems were reprinted in the original spelling. In the case of *Doctor Faustus* Professor Brooke put his faith in the 1604 text as representing 'Marlowe's original version of 1588/9, debased by a dozen years of theatrical manipulation and by careless printing'. He

would not allow that the 1616 text added any matter by Marlowe except a few single lines. He thus relegated to the small-print appendix not only the additions which are obviously not from Marlowe's hand, but the expanded 1616 version of the Chorus before Act III, which there is every reason to believe represents the original text. Nor did he raise the question whether the 1616 quarto, though it contained additions and revisions, might not in a number of passages preserve a more uncorrupted text. However, in his Appendix and *apparatus criticus*, Professor Brooke provided the material for the re-examination of this problem. He did not, like Breymann, record every variant of spelling and punctuation, but he mentioned all verbal differences of reading in the quartos, including those of the 1611 copy which had been rediscovered since Breymann's edition.

A facsimile of the 1604 quarto was issued by John S. Farmer in 1920.

IV

RELATIONS OF THE 1604 AND 1616 TEXTS

THE present edition reverts in two respects, though with important modifications, to the earlier nineteenth-century tradition. It divides the play not merely into Scenes, but into Acts with scenic subdivisions, and it is based mainly on the 1616 quarto.

It was Ward who, as has been seen, first among last-century editors, formally adopted a scenic arrangement. In this he has been followed by nearly all later editors, and the idea has thus been fostered that the play is a string of episodes and is in nowise a unified whole. But the 1663 quarto indicates the traditional beginnings of Acts II, III, and V, while that of IV must evidently come after the visit to Rome. Such an arrangement corresponds with the turning-points in *The tragical history*. Act I: The first practice of magic by Dr. Faustus and his first interview with

Mephistophilis. Act II: His signature of the compact with Lucifer and his first exercise of the powers thus obtained. Act III: His journey through the air and his conjuring exploits in the Papal Court, placed by the *English Faust Book* fifteen years after the signing of the compact. Act IV: His 'merry conceits' at the Emperor's Court and elsewhere during the remaining nine years. Act V: His fearful and pitiful end. As the *English Faust Book* contains sixty-three chapters, covers a period of twenty-four years, and includes journeys not only over the globe but to Hell and Paradise, the claim may be made that the play in these five Acts has moulded the somewhat intractable material into more or less organic form.

This general claim applies both to the 1604 and the 1616 versions. But the subordinate question of scenic divisions within the Acts involves the problem of the relation of the two texts. Whatever view may be taken of the *provenance* of the 'additions' in 1616—a problem discussed below—I am of opinion that where this version runs parallel with the 1604 quarto it presents in the main, except where the Censor has interfered, a better text, at any rate in Acts I to IV (except IV. ii.). The number of variants is so large that the 1616 quarto cannot derive from any of the three preceding editions. For the scenes common to it and to them it must have had behind it independent manuscript authority, not improbably of older date. Thus in Act I. iii. l. 1, and iv. ll. 1-4 (except for the word 'pickadevaunts'), it, unlike its predecessors, has the same readings as are found in the corresponding borrowed passages (Induction, i. 9, and II. ii. 1-4) in *The Taming of a Shrew*. In the Chorus-prologue to Act III it retains sixteen lines omitted in the earlier quartos, which a collation with the *English Faust Book* (Chap. XXI) proves to be essential to the text. So too with Chapter XXII and Act III. i. 19-20. Bullen, as has been mentioned above, was led to suggest that Marlowe revised his own work. But no such theory is needed.

Apart from these 1616 readings which are supported by *The Taming of a Shrew* or the *English Faust Book*, there are a large number of variants in the verse passages where the 1616 text is preferable. There are, for instance, about half a dozen in the opening Chorus, especially ll. 9 and 18. A number of others justify themselves or are supported in the notes. But the balance in these passages is not all on one side. Thus the 1604 quarto alone preserves the Chorus-prologue to Act IV, though it has misplaced it. In IV. iia. ll. 19-42, it has a version closer to the *English Faust Book* (Chap. XXIX) than the corresponding lines in the 1616 quarto (IV. iib. 27 ff.). It retains in their original form lines which have been mutilated in the 1616 edition in deference to the Censor, e.g. Act II. ii. 100-2, and parts of the final speech of Faust, Act V. ii. 137-94. It gives in several places what appears to be the right reading, where the printer of the 1616 text has repeated a word from the previous line (e.g. I. iii. 73 and III. i. 37).

Thus in the verse scenes common to both texts the honours are not unequally divided. But in the humorous prose scenes the 1616 quarto has the decided advantage and presents them, for the most part, without the corruptions that have been scathingly exposed by Mr. Percy Simpson in his essay on the 1604 text.¹ Thus in Act I. ii. the 1616 quarto has the better reading in ll. 11-12, omits four superfluous lines between ll. 13 and 14, and preserves what appears to be the original verse form of ll. 30-8. In Act I. iv. the 1616 reading of the first four lines has already been shown to be that which, except for the word 'pickadevaunts', appeared in 1594 in *The Taming of a Shrew*. The 1616 version of this scene is shorter than that of 1604 by more than thirty lines of feeble, and often coarse, clownage, doubtless added at one of the revivals of the play. Thus the jest about 'French crowns' and 'English counters'

¹ *The 1604 Text of Marlowe's 'Doctor Faustus'* in the English Association's *Essays and Studies*, vol. vii. (1921).

would have had little meaning till 1595, and is therefore probably an insertion about that date.¹

The next comic prose scene, that between Robin and Dick, in the 1616 text follows the episode of the Seven Deadly Sins (II. ii. 114 ff.). I have kept this arrangement, which is much preferable to that of the 1604 quarto, which places its version of the scene after the introductory Chorus to Act IV. By following the 1616 order we get fewer comic scenes in succession and we avoid the blunder, on which Mr. Simpson has animadverted,² by which Robin and Ralph (or Dick as he is called in the 1604 text) leave the stage, merely to re-enter 'with a silver goblet'. As the goblet scene still intervenes between the Chorus (not found in the 1616 text) and the action at the Imperial Court that it is intended to introduce, there has evidently been some dislocation, and I have put the scene before the Chorus, at the close of Act III. Both versions are given (III. iii.b and III. iii.a.), and this is the key-position for the superiority of the 1616 text. It is in the main not liable to the charges that have been justly brought against the scene as it appears in the 1604 quarto.³ It puts into Robin's mouth (III. iiib. 31-2) an incantation which is a brief variant of formulæ already used, instead of the novel gibberish in III. iii.a. 27-9. After the incantation Mephistophilis enters only once to transform the clowns into animal shape. In the 1604 quarto he enters and 'sets squibs at their backs' (after iii.a. 29). Without leaving the stage he again enters to them (after iii.a. 35), and twice transforms them in ll. 36-7 and ll. 47-8. Two alternative endings have evidently been both retained—a confusion which most modern editors vainly seek to cover up by omitting ll. 36-7.

There remains only one count against this scene, which, if it is pressed, applies to both versions. Professor Tucker

¹ See Ward's Introduction (*op. cit.*), p. cxxxiv. note.

² *Op. cit.*, p. 149.

³ P. Simpson, *op. cit.*, pp. 149-52, and Tucker Brooke, Oxford edition of Marlowe, p. 141.

Brooke and Mr. Simpson have laid stress on the contradiction between the confession of Mephistophilis that he has been brought from Constantinople,

‘ Only for pleasure of these damned slaves ’,

and his solemn explanation to Faustus (I. iii. 48–53) that his conjuring was only the cause *per accidens* of his appearance. The inconsistency cannot be denied, but is it so surprising in a scene which belongs to the burlesque counterpart of the serious action of the play ?

The next prose scene (IV. v.), which introduces the horse-courser, contains even stronger evidence that the 1616 text is the earlier. In the 1604 version the horse-courser, after he has been tricked, exclaims (*va.* ll. 35–6), ‘ Doctor Fustian, quotha ? Mass, Doctor Lopus was never such a doctor.’ As Doctor Lopez, the Jewish doctor, did not become notorious till his trial for treason and execution in June 1594, the reference to him must have been interpolated after Marlowe’s death. Though it is possible that it might have been dropped in 1616, these topical allusions are long-lived, and we know from Middleton’s *A Game at Chesse* that as late as 1624 the name of Lopez was still familiar to theatre-goers.¹ Thus the 1616 version of this scene, which keeps close to the *English Faust Book*, has a good claim to priority. It appears incongruous to us that in the middle of what seems to be merely fooling Faustus should use the solemn words, found in both versions, beginning,

‘ What art thou, Faustus, but a man condemned to die ? ’

and containing the reference to Christ on the Cross. But in an age that took sorcery and witchcraft seriously, even the trick played on the horse-courser had its supernatural aspect. Faustus, at the moment that he is making a spectacular use of his art, has the agonizing realization that

¹ *A Game at Chesse*, Act IV. ii., ll. 121–2, ‘ Promised also to Doctor Lopez for poysoning the Mayden Queene of the white kingdom ducketts 20 thousand.’

it can do nothing to arrest the remorseless approach of his fatal hour. I do not think that we need assume that the verse lines are derelicts from a lost poetical scene.

The scene in an inn that follows in the 1616 version (Act IV. vi.), where the horse-courser and a carter meet Robin and Dick, is superfluous in so far as the horse-courser recounts again the trick played on him. But the carter's tale of how the Doctor ate his load of hay is taken straight from the *English Faust Book*, and this meeting of the four clowns is a necessary prelude to the 'merriment' in the 1616 version (IV. vii. 55 ff.) of the scene at the Duke of Anholt's court. Is this the 'merriment' for which the Duke thanks Faustus at the beginning of what appears to be the shortened 1604 version? In the 1616 text his thanks here are for 'erecting that enchanted castle in the air', probably a dumb-show suggested by a description in the *English Faust Book* (Chap. XL). The 'merriment' itself, the striking of the clowns dumb in the middle of their speeches, is a clever adaptation of a similar scene in an inn in the *Faust Book* (Chap. XXXVII). It forms an effective *finale* to the humorous episodes by gathering together threads from earlier scenes. Thus the prose scenes in the 1616 version, without the corruptions of the 1604 text, and considered in relation to the source of the play and to the main plot, have more connexion and significance than has been usually realized.

V

THE AUTHORSHIP OF THE PROSE SCENES AND THE ADDITIONS

ARE the prose scenes from the pen of Marlowe? The question must not be prejudged by Bullen's well-known statement that he 'never attempted to write a comic scene', and that the gift of humour was withheld from him.¹ Since Bullen

¹ Introduction to *Works of Marlowe*, p. xxviii.

enlarged on this theme in 1885, Kyd's letter has been discovered with its account of Marlowe's table talk, and his cynical gibes about St. Paul and the Prodigal Son.¹ There is nothing of this acid quality in the comic scenes of *Doctor Faustus*. But I can see no sufficient reason why Marlowe should not have written Act I. ii. and iv. (without the 1604 corruptions). They are suggested by the mention in the *English Faust Book*, Chap. LVI, of the Doctor's servant Wagner, 'a prety stripling . . . the which had studied also at the Universitie of *Wittenberg*; this youth was very well acquainted with his knaueries and sorceries'. Wagner's dialectic with the scholars, his ridicule of precisians (I. ii. 24 ff.), and his parody in engaging the clown of the Doctor's compact with Lucifer (I. ivb. 20 ff.), and his parade of Latin tags—all these might well be from the pen of a Cambridge graduate who had taken his M.A. in 1587. Thenceforward Wagner as a comic character disappears, and his place is taken (Act II. iii.) by Robin, the ostler, with Dick (or Ralph) as his 'opposite number'. The two mock conjuration scenes in which they appear (II. iii. and III. iii.) carry on the tradition, that was as old as *Fulgens and Lucres*, almost a century before, of an underplot that is a burlesque of the main action. But the dropping of Wagner suggests a different hand. If I may make a partly different application from his own of the results of Mr. H. Dugdale Sykes's valuable investigations,² I would suggest that this hand may well be Samuel Rowley's. Mr. Sykes has shown that a number of phrases, e.g. *O brave*, *I warrant you*, *as't passes*, *zounds*, *much ado*, are more than ordinarily frequent in the 1616 text of the prose scenes of *Doctor Faustus*, in the prose scenes of *The Taming of a Shrew*, *The Famous Victories of Henry V*, *Orlando Furioso*, *Wily Beguiled*, and in Rowley's *When You See Me You Know Me*,

¹ Harl. MSS., 6848, f. 154.

² In *The Authorship of 'The Taming of A Shrew', The Famous Victories of Henry V., and the Additions to Marlowe's 'Faustus'* (Shakespeare Association Pamphlet, 1920).

or *The Famous Chronicle History of King Henry the Eighth*. Conclusions based on these parallelisms of phrase must always have an element of doubt, but on cumulative evidence Mr. Sykes makes out a presumptive case for Rowley's hand in at least some of the above.¹ As Henslowe in his *Diary*, 22 November 1602, records his payment of £4 to William Birde and Samuel Rowley 'for ther adicyones in doctor Fostes', Mr. Sykes assumes that the changes in, and additions to, the prose scenes in the play were part of Rowley's 1602 version. But I have, I believe, shown that in these scenes the 1616 text preserves the earlier version. If Rowley therefore was responsible for them, he may have collaborated with Marlowe from the first.² If he contributed to *The Taming of a Shrew* and to *Orlando Furioso*, his dramatic career goes back to an early enough date for this to be possible.³ And this early association with Marlowe would help to account for the quotations from *Tamburlaine* and *Doctor Faustus* in *The Taming of a Shrew*, and would give a special reason for Henslowe's engagement of Rowley to supply, as he appears to have done, the bulk of the verse additions to *Doctor Faustus* in 1602.

¹ Dr. Greg, in *Two Elizabethan Stage Abridgements*, Appendix, pp. 358 ff. (1923), takes the view that Mr. Sykes has shown that some intimate relation exists between these plays, or parts of them. But Dr. Greg makes it clear that Mr. Sykes was mistaken in connecting the whole group with the Lord Admiral's men. *Orlando* and *The Famous Victories* were the Queen's company plays, and Dr. Greg suggests that the *clichés* used as criteria by Mr. Sykes may be 'no more than tricks of the Tarlton tradition surviving in the Queen's company'.

The most detailed classification of these *clichés* has been made by Miss M. J. Dickson, of East London College, in an unpublished thesis on *The Life and Works of Samuel and William Rowley*, p. 55 (1930). She discusses their value as evidence of authorship in connexion with more general features, such as plot-construction, humour, and character-drawing. As the result of an able argument Miss Dickson would assign to Rowley on internal grounds the whole of *The Taming of a Shrew*, the revised clown scenes in *Orlando* and, probably though not conclusively, in *The Famous Victories*. In *Wily Beguiled*, which parodies Shakespeare, Kyd, and others, and has its own peculiarities of vocabulary, she does not find Rowley's hand. I think, like Ward, that the play may be of Cambridge origin.

² Miss Dickson points out (*op. cit.*, pp. 86-7) that phrases of which Rowley was fond, e.g. 'How now' and 'belike', are frequent in the 1604 text.

³ See Sykes, *op. cit.*, p. 33.

For, to begin with, the long addition of about 200 lines to the episodes in the Papal Court (Act III. i. 55 ff., and ii. 1-93), can be on good grounds attributed to him. It has numerous affinities with *When You See Me, You Know Me*. I do not think that much is to be made of the anti-Papal bias. That is not so strong in *When You See Me, You Know Me* as Mr. Sykes suggests,¹ and the revised text of *Doctor Faustus* only accentuates a feeling already evident in the shorter 1604 version and in the *English Faust Book*. But Rowley's play and this addition both give prominence to the visits of foreign dignitaries who are welcomed by King or Pope with processions and elaborate ceremonial. They both show the same reckless disregard of historical truth, the play by its amazingly jumbled chronology,² the 'addition' by its fictions of a Papal 'triumphant victory', and of a Saxon Bruno as a candidate for St. Peter's Chair in the sixteenth century. It is noteworthy that alone among the 1616 additions these episodes are not drawn from the *English Faust Book*. They are so fantastic that we are tempted to look beneath the surface and to wonder when the Pope announces (III. i. 128-9):

We will depose the Emperor for that deed,
And curse the people that submit to him,

whether there is not a half-hidden reference to the Papal excommunication of Elizabeth.

When You See Me, You Know Me and this addition are also alike in their flat versification, and their admixture of rhyming couplets (e.g. III. i. 63-6 and 93-8) with blank verse. And Mr. Sykes has drawn attention to two mannerisms common to the play and to the addition, the frequent use of lines with trochaic endings, and the trick of placing polysyllabic adjectives ending in 'al' after the nouns that they qualify, e.g. III. i. 92,

Saint Peter's chair and state pontifical,

¹ *Op. cit.*, p. 20.

² See M. J. Dickson, *op. cit.*, p. 33.

and III. i. 195,

And take our blessing apostolical.

If Rowley thus has a strong claim to the additions in the Papal Court scenes he has consequentially a title to the additions in the scenes at or near the Imperial Court. For the latter scenes in the 1616 version are linked by a number of references to the former, e.g. Act IV. i. 6-11,

Fred. But where is Bruno, our elected Pope,
That on a fury's back came post from Rome?
Will not his Grace consort the Emperor?

Mart. O yes, and with him comes the German conjuror,
The learned Faustus, fame of Wittenberg,
The wonder of the world for magic art;

and the dialogue (Act IV. iib. 1-17) where the Emperor thanks Faustus for setting Bruno free, and the Doctor engages himself to

Both love and serve the German Emperor,
And lay his life at holy Bruno's feet.

The same hand is to be recognized in Act IV. iii. and iv. where Frederick and Martino are associated with Benvolio in his attempted revenge for the disgrace inflicted on him by Faustus.¹ Unlike the additions in the Papal Court scenes these episodes are based upon the *English Faust Book*,

¹ There is, however, at least one real difficulty in assigning these two scenes to the 1602 revision. Dyce was the first to point out that the two lines IV. iii. 73-4,

And had you cut my body with your swords,
Or hew'd this flesh and bones as small as sand,

were apparently imitated in *The Taming of a Shrew*, IV. ii. 60-1,

This angry sword should rip thy hateful chest,
And hew'd thee smaller than the Libian sands.

Now the lines spoken by Faustus imply a knowledge of the scheme of revenge planned by the knights in the previous scene. If, therefore, they are imitated in *A Shrew*, both scenes must have been written before 1594. But the similarity in the two quotations is not so close as to preclude merely a case of parallelism, especially if Rowley was the author in both cases.

It must also be allowed that the passage in *The Merry Wives of Windsor*, IV. v. 68-71, 'so soon as I came beyond Eton they threw me off from behind one of them in a slough of mire, and set spurs and away, like three

Chapters XXXI and LII. The close relation between the first four scenes of Act IV. in the 1616 version is in favour of Rowley's hand, though Mr. Sykes assigns iii. and iv. to Birde because of the frequent use of antithesis which he does not think to be characteristic of Rowley, e.g. IV. iii. 37,

For horns he gave I'll have his head anon

and IV. iv. 26 :

We'll rather die with grief than live with shame.

The difficulty about Birde is that there is no known play of his as a standard for comparison, and, in any case, the second of these antitheses is used both by Lyly and Jonson, and is here taken almost verbally from *E. F. B.* (Ch. LII). But if we have recourse to 'the method of exclusion', there would remain as his contribution the additions in Act V., in particular the speeches of the Good and Bad Angels (V. ii. 103 ff.) and the dialogue of the scholars (V. iii.) over the mangled body of Faustus.

VI

THE TRANSMISSION OF THE TEXT OF THE PLAY

To sum up, I would suggest the following conclusions : Marlowe wrote the first two Acts to the end of II. ii. substantially as they appear in the 1616 quarto, though the episode of the Seven Sins is doubtful. From his pen also are the Chorus and Scene i. ll. 1-54 of Act III. in the 1616 version ; Act IV., Scene iia. in the 1604 version, which is close to the *English Faust Book* ; Act IV., Scene vii. ll. 1-36, in the 1616 version, which also keeps close to the *Faust Book* ;

German devils, three Doctor Faustuses " seems to refer to Act IV. iii. 79 ff. :

Go, horse these traitors on your fiery backs.

Go, Belimoth, and take this caitiff hence,
And hurl him in some lake of mud and dirt.

and Act V., substantially as it appears in the 1604 quarto. There was probably associated with Marlowe from the first another dramatist, either Samuel Rowley or one fond of similar *clichés*, who wrote the prose comic scenes in Acts II. to IV., as they are found in the 1616 quarto. Either for one of Henslowe's revivals of the play, or (as one would prefer to think) for a provincial performance, most of the prose scenes were 'edited', by the addition of clownage and topical allusions, counterbalanced by the omission of other prose scenes and descriptive passages in verse. It was from a prompt-copy showing in parts the confused traces of more than one revision that Bushell's edition was printed in 1604.¹ He probably had had the MS. in his hands since January 1601, when he had entered the play for publication. Meanwhile in November 1602 Henslowe, to add to the attractions of a piece that had outlived its first popularity on the stage, had commissioned William Birde, with Samuel Rowley (perhaps an original collaborator with Marlowe), to make extensive additions to the play. These were made on a manuscript which was not a duplicate of that used by Bushell, but was closer, especially in the prose scenes, to the original form of the play. The enlarged manuscript, in accordance with custom, was submitted for license to the Master of the Revels. The Censorship was growing stricter in the early years of the seventeenth century, and he ordered

¹ Miss Dickson, in the thesis mentioned above, makes the following suggestions (p. 67): 'The 1604 text has the distinguishing features of an acting version that has been severely cut. That the cutting was not undertaken for the purpose of reducing the cast seems probable from the stage directions, which nowhere appear to indicate the removal of a character. It seems likely from the state of the text that the MS. somehow found its way to the printers before the reviser or the book-keeper had time to put it in order. This would account for the particular type of inconsistent stage-directions, for the juxtaposition of the Rafe-Robin scenes, and for the disconnected remnant of scenes. If we further imagine that the cutting was undertaken largely in order to make room for additions, but that the MS. perversely departed from the reviser's hands before he had had time to provide anything like the number of additions he intended, we shall explain both the shortness of the text and the absence of indications of a reduction of cast. By suggesting that the reviser was an actor in the Admiral's company, we should explain the few fairly definite oral errors.'

the ' reformation ' of a number of the religious allusions which had been previously passed and which the 1604 quarto fortunately preserves. This quarto had been reprinted in 1609 and 1611 by John Wright, to whom Bushell had transferred his copyright. But in 1616 Wright obtained a copy of the manuscript with the additions and issued it in an edition which supplanted its predecessor.

While I, of course, do not claim that the views here set forth are not subject to modification in details, they seem to me to furnish the most consistent explanation of the textual problems of the two editions of 1604 and 1616. The recognition that each of these texts (whatever their imperfections) has independent authority should help to modify the traditional view that much of Marlowe's own work in *Doctor Faustus* has been lost or corrupted beyond recognition. Thus the 1604 quarto, if its readings are otherwise often inferior, has been free from the Censor's mutilation; and if it cuts ruthlessly the Chorus to Act III. it preserves alone, though wrongly placed, the Chorus to Act IV. Marlowe may, of course, have used material from the *English Faust Book* of which there is no trace remaining in either version of the play, but there is no evident *lacuna*, nor, in my opinion, anything that suggests a vital omission. There are, of course, some evident corruptions. The most striking of these is the insertion in the 1616 text between Act II. i and ii. of the shortened version of the Chorus, as it appears in the 1604 text before Act III. and which (as has been seen) the 1616 quarto gives there in the original longer form. The stage-direction before the shortened version in the 1616 text is *Enter Wagner solus*, and he probably either soliloquized in some such fashion as at the beginning of Act V., or was joined by the clown in a comic scene similar to I. iv. In any case the 1616 quarto avoids the 1604 blunder, justly ridiculed by Mr. Simpson, of getting Faustus and Mephistophilis ' off the stage, for so purposeless an object as to bring them on again '. There has been some dislocation also in

Act V., Scene i. The prose speech of the first scholar, ll. 10-16, contains two lines of verse

Which was the beautifullest in all the world
and

Whom all the world admires for majesty.

The second of these lines is, I believe, inserted by mistake in anticipation of its right place as l. 29, where it is repeated, but Mr. Simpson is probably right in his view that the speech was originally in verse. But though there seems to have been imperfect transmission here, and in ll. 26-32, a comparison with the corresponding passage in the *English Faust Book* does not suggest any serious compression. Again in the Dirge at the end of Act III., Scene ii., both texts include a verse

Cursed be he that took (1616 struck) Friar Sandelo a blow on
the pate

though no such incident occurs in either version. But when these and any other corruptions have been taken into account, I am of opinion that, if we eliminate the additions in the 1616 quarto by Rowley and Birde, we have in that quarto (apart from the censored lines) what is in its main features the original form of the play. It must be allowed that we should thus have an unusually short piece of about 1,500 lines. But the admittedly genuine scenes are all comparatively short, and the nature of the action would involve a considerable amount of stage-business. Even if no account is taken of *The Massacre at Paris*, as a garbled version, *The Tragedie of Dido*, with 1,735 lines, is another play of the Marlowe canon which is on the scanty side. And it may well have been that when *Doctor Faustus* was no longer a novelty theatre-goers asked for fuller measure, and thus Henslowe in 1602 commissioned the extensive additions to the play.

VII

MARLOWE AND THE FAUSTUS STORY

THE views presented in the above section have been based on textual and internal evidence. I will seek to support them by some more general considerations drawn from recent research, and in their light to interpret Marlowe's distinctive handling of the tragical history of Dr. Faustus. In the first place, as we know from Dr. Hotson's discoveries, Marlowe from his Cambridge days, of which the play contains many echoes, had not only literary and theatrical interests. Political activities of some kind took up part of his time, and the companions of his last hours were worldlings busy with plots and shady money affairs. We have to think of him not as an artist concentrating upon full and deliberate achievement but as one who was prodigal of his genius when his mood and the occasion served. But in one important matter, the use of his sources, recent investigation has proved him to be unexpectedly careful and conscientious. He had probably begun with translating Ovid and Lucan and adapting Virgil in *Dido*. In *Tamburlaine*, as Miss Ellis-Fermor has shown in her admirable discussion of his sources,¹ Marlowe seems to have been indebted to a group of half a dozen authorities, especially Mexia and Perondinus, and his imaginative genius had its fullest scope in the re-creation of this exotic and stupendous oriental figure. But his *Tamburlaine* conforms curiously in details with psychological and physiological conceptions current in Elizabethan treatises.² Still more closely, as Miss Seaton has shown,³ do the details of the Scythian's campaigns, formerly considered merely fantastic, correspond with the geographical conceptions of the day as set forth in the

¹ *Tamburlaine the Great*, ed. by U. M. Ellis-Fermor, Introduction, pp. 17 ff.

² See *Marlowe and Elizabethan Psychology*, by Carroll Camden, Jr., in *Phil. Quarterly*, Jan. 1929.

³ *Marlowe's Map*, English Assoc. Essays and Studies, X (1924).

Theatrum Orbis Terrarum of Ortelius. Miss Seaton has found another source of Marlowe's personal and place-names in the Latin Chronicles of Turkish affairs by Lonicerus, who reprinted a chronicle of Hungarian affairs by Bonfinius, which Marlowe closely followed in the episode of Orcanes (II *Tamb.* i.-ii., II. ii.-iii.).¹ And the original of Tamburlaine's speech on fortification (II *Tamb.* III. ii. 62-82) has been found in a passage in Paul Ive's *Practise of Fortification*.²

Thus Marlowe had accustomed himself to follow his sources closely, and when a copy of the *English Faust Book* fell into his hands, he found in it material which he could transmute imaginatively and yet reproduce with singular fidelity. In the Wittenberg Doctor who had been destined by his kinsmen for the study of divinity, but who had deserted it for 'necromancy and conjuration', he would recognize a likeness to himself. He too had held a scholarship which was intended to lead to a clerical career,³ from which he had turned aside to interests and pursuits that won him a reputation for 'atheism'. The *Faust Book* had been avowedly written as an awful warning, but its author, in true Renaissance fashion, had credited the Wittenberg Doctor with those qualities of intellectual curiosity, passion for beauty and ardour for classical antiquity which were dominant in Marlowe himself and had already found expression in *Tamburlaine*. It was inevitable therefore that he should seize upon the book for his dramatic purposes—but not upon all of it. Paracelsus, the humanist contemporary of Faustus, as he sets forth, in Browning's poem, on his lonely intellectual quest, reminds his friends of

Two points in the adventure of a diver :
One—when a beggar he prepares to plunge,
One—when a prince he rises with a pearl.

¹ *T.L.S.*, 16 Jan. 1921.

² F. C. Danchin, *Études Critiques sur Christopher Marlowe* (Rev. Germ., Jan.-Feb. 1912).

³ G. C. Moore Smith, *Marlowe at Cambridge* (*M.L.R.*, Jan. 1909).

In the career of Faustus there are two similar points, in reversed order, that magnetized Marlowe. One—when Faustus signs his compact with Lucifer and becomes 'a prince' enriched with the pearl of supernatural power: one—when he plunges into the abyss, 'a beggar', who has forfeited his soul.

Both 'points' are illumined by the dramatist's finest and most moving art. It is the singular glory of the University of Wittenberg to have furnished to the Elizabethan stage the two students whose tragical histories have ever since held the world captive. Hamlet is reluctantly torn from the academic routine by the shock of external events: Faustus turns his back upon it from an overmastering internal impulse. And as in Hamlet men have found something of special affinity with Shakespeare, so, as has been seen, does the situation of Faustus at the beginning of the play reproduce in a measure that of Marlowe himself. There is the poignant ring of a personal disillusionment as he weighs the recognized studies, one by one, in the balance and finds them wanting, and abandons them for the intoxicating thrill of necromantic power. And though the material is drawn from the *English Faust Book* it is the questing spirit of the youthful Marlowe that transfigures it, and gives the almost unbearably wistful note to the dialogues between Faustus and Mephistophilis concerning Lucifer and Hell, that come before and after the soul-struggle when he signs the irreparable bond. From the medley of higher and lower elements in his source Marlowe's genius has here shaped a spiritual Hell and a Lucifer, a fallen angel, once 'most dearly lov'd of God'—a tender touch that we miss in Milton's more majestically sculptured Satan.

The bond secures for Faustus twenty-four years of life 'in all voluptuousness,' with Mephistophilis at his beck and call. Those years the *Faust Book* fills with a motley range of feats and experiences. Among them are the conjuring tricks that, in *fabliau* vein, he plays upon the Pope, the

horse-courser, the carter and the clowns. But, curiously enough, we have now contemporary evidence that Marlowe used the term 'juggler' in derision of two of the greatest Biblical figures. Baines denounced him for affirming that 'Moyses was but a jugler'.¹ When Kyd thought of writing a poem on St. Paul's conversion Marlowe told him he might as well write 'a book of fast and loose, esteeming Paul a jugler'.² Such testimony supports the conclusion drawn above from internal evidence that the purely comic jugglery scenes in the play are not from the hand of Marlowe, but that he had from the first a collaborator, Rowley or another, writing with him in one chamber, as on another occasion he sat writing with Kyd.³

It is more surprising that Marlowe apparently did not take advantage of the tempting topographical material in the *English Faust Book*, especially Chapter XXII telling how Faustus 'made his journey through the principal and most famous lands in the world'. There are fifty lines at the beginning of Act III., Scene i., with details drawn from the *English Faust Book* about Naples, Venice, and Rome—that is all. If any substantial portion of the play has been lost, this would probably consist of similar descriptive passages which a producer could easily cut. But it is more likely that Marlowe, having used so prodigally the richest colours on his palette for the Oriental scenic pictures in the two Parts of *Tamburlaine*, did not attempt to rival them in a play where they were of less account. On the other hand, two themes that had been merely incidental in *Tamburlaine* were prominent in the *Faust Book* and appealed strongly to Marlowe. A surprising number of astronomical references⁴ had dropped from the lips of the Scythian conqueror and his followers. But it is Faustus who makes Mephistophilis give

¹ Harl. MSS. 6848, ff. 185-6.

² Ibid., f. 154.

³ Ibid., 6849, f. 218.

⁴ See list of passages indexed under 'Astronomy, Marlowe's knowledge of and references to', in Miss Ellis-Fermor's edition of the play.

a professorial lecture on 'divine astrology' (II. ii. 33 ff.) ;
it is he who (III. Prol. 2-4)

To find the secrets of astronomy
Graven in the book of Jove's high firmament,
Did mount him up to scale Olympus' top ;

it is he who explains to the Duke of Anholt (IV. vii.) that his 'swift spirit' can bring grapes for the Duchess in January from a far country, because 'the yere is devided into two circles ouer the whole world, that when with vs it is Winter, in the contrary circle it is notwithstanding Sommer'. Had Marlowe lived to-day there would have been no more ardent disciple of Sir Arthur Eddington and Sir James Jeans, those modern expositors of 'divine astrology' in his own University.

But in the true spirit of the Renaissance the quest for truth with him could not be divorced from the quest for beauty. And beauty in *Doctor Faustus* is predominantly envisaged as it is enshrined in classical legend and myth. Valdes has a vision of 'the spirits of every element' doing service like 'unwedded maids' (I. i. 128-30),

Shadowing more beauty in their airy brows
Than has the white breasts of the queen of love.

Faustus at once makes use of his magic art to summon Homer and Amphion to his side (II. ii. 26-30) :

Have I not made blind Homer sing to me
Of Alexander's love and Oenon's death ?
And hath not he that built the walls of Thebes
With ravishing sound of his melodious harp,
Made music with my Mephistophilis ?

Homer's Alexander is better known to us as Paris, but the Alexander of history is also raised from the tomb, with his 'beauteous paramour' to feast the eyes of the German Emperor with the 'chief spectacle of the world's pre-eminence' (IV. iia. 30). Here Marlowe follows the lead of the *English Faust Book* (Chap. XXIX), and from the same

source (Chap. XLV) Helen enters into the play, the 'peerless dame of Greece', to turn the students of Wittenberg into a choir of awe-struck worshippers. But Marlowe had known her before in 'Homer's Iliads':

Helen, whose beauty summoned Greece to arms,
And drew a thousand ships to Tenedos.

His own lines in *Tamburlaine* (II. II. iv. 87-8) must have been running in his head when he turned to the later chapter in the *Faust Book* (LV) and read how Faustus made Helen 'his common Concubine and bedfellow, for she was so beautiful and delightful a peece, that he could not be one houre from her, if hee should therefore haue suffered death, she had so stolne away his heart: and to his seeming, in time she was with childe, and in the end brought him a man childe'. The luscious sensuality of this episode is transposed by Marlowe into the transcendent rapture of the invocation in which deathless passion yearns towards deathless beauty, and there finds its consummation (V. i. 107 ff.):

Was this the face that launch'd a thousand ships,
And burnt the topless towers of Ilium?—
Sweet Helen, make me immortal with a kiss—
Her lips suck forth my soul: see where it flies!
Come Helen, come, give me my soul again.
Here will I dwell, for heaven is in these lips,
And all is dross that is not Helena.

And there follows the magical transformation of classical heroes into knights of medieval romance:

I will be Paris, and for love of thee
Instead of Troy shall Wittenberg be sack'd;
And I will combat with weak Menelaus
And wear thy colours on my plumed crest:
Yea, I will wound Achilles in the heel,
And then return to Helen for a kiss.

And, in final proof that Helen is the type of a beauty that knows nothing of time and transcends sex, she is hailed as

brighter than Jupiter, and more lovely than the monarch of the sky. So that when Faustus cries 'none but thou shalt be my paramour', we think of her as his mate in a supersensual sphere. Nowhere has Marlowe more fully earned Drayton's exquisite tribute:

His raptures were
All air and fire which made his verses clear.

Had the author of the *Epistle to Reynolds* sat entranced among Henslowe's patrons at the Rose while Alleyn's voice fluted this glorious hymn to beauty?

It is just because Marlowe's Faustus has not spent his allotted span 'in all voluptuousness', but is in his essential nature a thinker and an artist driven step by step to his doom, that the closing scene has such poignancy. On it one can add but little to what others have said, especially Mr. Simpson in his penetrating interpretation of the affecting prose dialogue between Faustus and his students and the tremendous final poetic soliloquy.¹ But it may be pointed out that Marlowe, though he keeps within the frame of the *Faust Book*, and borrows hints from it, gives freer rein here than before to his creative imagination. Biblical memories from his far past as a divinity student mingle in the last agony of Faustus with echoes from Cambridge philosophical and classical lecture-rooms—'Pythagoras' metempsychosis', and Ovid's appeal, while Corinna lies in his arms, to the horses of the night to slacken speed. The Faustus who, in the grasp of Mephistophilis, cries in despair, 'I'll burn my books', is after twenty-four years still the Faustus who at the opening of the play was brooding over his 'studies'. Flights of angels are bidden sing Hamlet to his rest. Faustus is carried off by devils. But for both students of Wittenberg Horatio's words may serve as epitaph, 'Now cracks a noble heart'.

¹ In Marlowe's '*Tragical History of Dr. Faustus*', English Assoc. Essays and Studies, XIV (1929).

VIII

FROM ROWLEY AND BIRDE TO GOETHE

So enthralling is the tragical history in Marlowe's version that one is tempted to adapt his own words and cry :

Here will I dwell, for heaven is in these lips,
And all is dross that is not—Christopher.

But the Faustus legend, like the earlier ones of Arthur or Siegfried, has had a dynamic quality. It has constantly thrown off new shoots and received fresh interpretations. In 1593 there appeared a German 'Second Part' of the History of Doctor Faustus, usually known as the 'Wagner Book'. This suggested '*The Second Report of Doctor John Faustus, containing his appearances, and the deedes of Wagner, Written by an English Gentleman student in Wittenberg*', and printed by Abel Jeffes for Cuthbert Burby in 1594. In both these Second Parts additions were made to the prose saga, though no use was made of them when in 1602 Henslowe arranged for additions to Marlowe's dramatic version. These can be, and often have been, contemptuously dismissed as hackwork interpolated in a creation of genius. But Marlowe's play, according to my interpretation of the evidence, was not from the first an 'entire and perfect chrysolite'. Samuel Rowley, as has been seen, may have been a collaborator from the outset. In any case, though by no means a genius, he was a reputable and experienced playwright. The additions for which he with Birde was responsible may be looked upon as the early seventeenth-century contribution to the legend and, as such, not without their own interest. The episode at the Papal Court, of which 'Saxon Bruno' is the centre, however fantastic historically, aims higher than the mere jugglery with cups and dishes borrowed from the *Faust Book*, even if there is not, as there may be, an underlying political implication. The

presentation of Benvolio's attempted revenge on Faustus for his horns (IV. iii.-iv.), though it has lost all savour for us, has the authority of the *Faust Book*, and exploits, as the stage-directions show, the 'several doors' and other theatrical devices of the period. These devices are even more in evidence in the additions to Act V., Scene ii., when Lucifer and his companion devils ascend, to the accompaniment of thunder, from 'infernal Dis'; when the good and the bad angels enter 'at several doors', the one to point to the 'throne' descending with music, filled by 'bright shining saints', the other to point the gaze of Faustus to the tortures of the hell which is 'discovered'. To the historian of the Elizabethan stage these passages are of value even if he does not share Bullen's view¹ 'that the lines have the ring of Marlowe, who cancelled them because the intrusion at that moment of the Good and Evil Angels is an artistic mistake'. Similarly, Bullen thought that the colloquy of the scholars when they find the Doctor's mangled body (Act V., Scene iii.) was 'solemn and pathetic, thoroughly worthy of Marlowe', but that he afterwards substituted 'the chorus' speech of compassion and warning. In spite of the opinion of so sensitive an Elizabethan it cannot be doubted that the dialogue was one of the 1602 additions based on the last chapter of the *Faust Book*. And had Rowley or Birde also in mind, as we perforce must have to-day, the report of the Coroner's inquest on the tragedy of 30 May 1593, when the body of Christopher Marlowe lay dead, with a wound two inches deep above the right eye, in Eleanor Bull's house at Deptford, with Robert Poley and his associates in rôles analogous to 'the devils whom Faustus served'? Clio, when she pleases, can stage a plot as well as her sister Muse, Melpomene.

From the point of view here taken Rowley and Birde are the first links in the chain that reaches from Marlowe to Goethe. Indeed Goethe, when he said of the English

¹ *The Works of Christopher Marlowe*, Vol. I., p. xxxii.

Doctor Faustus, 'How greatly is it all planned',¹ must almost certainly have read it in one of the later quartos with their additions. If England was indebted to Germany for the Faustus story she gave it back in dramatized form to the country of its birth. It may even as early as the autumn of 1592 have been performed by the English actor Robert Browne and his company when they acted at Frankfurt *Gammer Gurton's Needle* and some of Marlowe's plays, of which the names are not given.² It was certainly performed at the archducal court at Grätz in Styria early in 1608, probably by the company headed by Robert Green. And at Dresden in 1626 it was included in Green's repertory of thirty plays, and acted on 7 July.

It may well be that echoes of these performances of Marlowe's play lingered in the later seventeenth-century and eighteenth-century German stage versions of the Faustus story. These are heard of at Danzig in 1668, Basel in 1696, Hamburg in 1738, Frankfurt in 1742, and Nüremburg in 1748 and 1752. Alien and grotesque elements had intruded into the German Faust plays—Harlequin, Hans Wurst and 'touching arias accompanied by tender music'.³ It was Lessing who in 1759, as part of his propaganda against French theatrical conventions, recalled to his countrymen the deeper import of the story on the stage. '*Doctor Faustus* has a number of scenes, which could only have been imagined by a Shakespearean genius.' He himself wrote a scene for a Faust drama, in which apparently the Doctor as a pioneer of the *Aufklärung* was not to be damned but saved.⁴

What Lessing had little more than planned Goethe

¹ H. Crabb Robinson, *Diary*, 2 Aug. 1829.

² E. Mentzel, *Geschichte der Schauspielkunst in Frankfurt am Main*, p. 23, quoting the words of a Würtemberg merchant who speaks of the 'dort im Inselland gar berühmten Herrn Christopher Marlowe'.

³ See the programme of the performance at Hamburg on 7 July 1738, quoted in the Introduction, pp. 50-1, to Dr. W. Rose's edition of the *English Faust Book*; also Ward, *op. cit.*, p. lxxvii.

⁴ See W. Rose, *op. cit.*, pp. 51-3.

mightily achieved. His interest in the Faust story seems to have been first stirred by a marionette version that he saw during his student days at Leipzig. It was apparently not till much later that he got to know the German prose *Historia* and Marlowe's drama,¹ yet the Goethe of the 'Sturm und Drang' period, when the first draft of *Faust* was composed, about 1772 to 1775, had in him a good deal of the rebel quality of the 'atheist' English poet. But in this draft, published with additions as 'a fragment' in 1790, Goethe gave a new orientation to the story by stressing the element of passion in the tragic love of Faust and Gretchen. Here there are echoes of his own relations with Frederike Brion, and of the 'Sturm und Drang' obsession with the subject of infanticide. When the complete First Part of *Faust* appeared in 1808 the perspective had shifted, and there was a nearer approach to Marlowe's treatment of the story in that intellectual aspects had become predominant. But there was a subtle transformation of the central problem. Marlowe had retained from the prose *History* the compact by which Faustus was irretrievably doomed after twenty-four years. But Goethe's *Faust* makes a *conditional* bargain with Mephistopheles by which he is to lose his soul only if he is given a moment of absolute satisfaction—which is not to be found on earth :

Werd' ich zum Augenblicke sagen :
Verweile doch : du bist so schön !
Dann magst du mich in Fesseln schlagen,
Dann will ich gern zu Grunde gehn.

And Mephistopheles is no longer 'a servant to great Lucifer' but a reluctant agent of the divine power :

Ein teil von jener Kraft,
Die stets das Böse will und stets das Gute schafft.

¹ He first mentions Marlowe's play in a diary note of 11 June 1818. Otto Heller in *Faust and Faustus* (1931) seeks to show that he knew it long before this and was strongly influenced by it.

For the working out of Faust's soul-struggle as thus conceived the *Second Part* of the tragedy was needed. It was not completed till the last year of Goethe's life, and was published in 1833.¹ The scenes at the Emperor's court and between Faust and Helena are reminiscent of the *German Faust Book* and of Marlowe's play. But the solution of the Emperor's financial difficulties by paper money is a novel feature, and the union of Faust and Helena is allegorized into the blending of medieval and Greek conceptions of beauty. And when Helena fades away, and Faust turns back to the world of reality, he saves his soul by his unselfish labours on behalf of a new and free social order :

Ja! Diesem Sinne bin ich ganz ergeben,
Das ist der Weisheit letzter Schluss :
Nur der verdient sich Freiheit wie das Leben,
Der täglich sie erobern muss.

It would be out of place here to attempt any comparison of the absolute literary values of Goethe's masterpiece, which occupied him from youth to age, and Marlowe's 'tragical history', thrown off, it would seem, in a white heat. The German drama must always take a cardinal rank in European literature. Yet it is great just because it is a highly sophisticated, penetratingly intellectual and moralized treatment of its theme. That is why there will always be some to whom Marlowe's play will make a more intimate appeal. The life-blood of his epoch ran in the Faustus story as it came to him. It was by instinct rather than by reason that he fastened upon it, and in part transformed and universalized it. The 'tragical history' is a legacy to the theatre and to the world which could have been left only by one who was both an offspring of the Renaissance and a dramatist of genius. It is a 'period play', yet for all time.

¹ On the successive stages in the evolution of Goethe's *Faust*, see J. G. Robertson, *The Literature of Germany*, pp. 126-33.

IX

THE STAGE HISTORY OF *DOCTOR FAUSTUS*

THE first performance of the play of which we have a record is on 30 September 1594, when Henslowe enters in his *Diary* the receipt 'at doctor ffostose' of *iiij^{li}. xii^s*. The Lord Admiral's men appear after 15 June 1594 to have separated from the Lord Chamberlain's with whom they had been playing, and to have transferred themselves to the Rose. It was there that *Doctor Faustus* was acted, Edward Alleyn appearing in the name-part

in a surplis
With a crosse upon his breast ¹

and probably mounting during the performance on the back of the 'j dragon in Fostes', mentioned in Henslowe's 1598 inventories. The play was not a new one, but the unusually large takings at the performance suggest that the revival had some special features. On 9 October the receipts were *xxxxiiij* shillings. Further performances took place on 21 October, 5 and 20 November, 8, 20, and 27 December, 9 and 24 January, and 8 February 1595. After nearly three months' interval there were performances on 31 April and 5 June 1595, and again on 11 and 26 September; then, after five months' interval, on 13 February 1596, and 10 April, 5 May, 12 June, 3 July, 4 November, 17 December 1596, and 5 January 1597. At this, the twenty-fourth of these performances of the play, the receipts sank to *v^s*. But very soon after the Lord Admiral's and Lord Pembroke's men began to act together at the Rose on 11 October 1597, the play was again revived. Henslowe,

¹ This is the description of 'Allen playing *Faustus*' by Samuel Rowlands in *The Knave of Clubs* (1609). It does not exactly tally with the picture of Faustus in the 1616 and later title-pages, where his gown differs from a surplice and is marked on the breast with a triangle, not a cross. But it is difficult to believe (as Miss Seaton suggests is possible, in *R.E.S.*, Jan. 1931, p. 89) that Rowlands was thinking of Alleyn in the robe of a Knight of St. John of Malta as Ferneze in *The Jew of Malta*.

however, seems not to have completed the entry of the receipts at the performance.¹ The Lord Admiral became Earl of Nottingham on 22 October 1597, and his company are first referred to by Henslowe as the Earl of Nottingham's men on 26 May 1599. As the 1604 title-page describes the play as having been acted by the Earl of Nottingham's servants, a strict interpretation would imply performances after 22 October 1597. Henslowe doubtless produced the play in its expanded form after 22 November 1602, in order to recoup himself for his payment of £4 to Birde and Rowley. Five months later the Queen died, and soon after the accession of James, the company were taken into the service of Prince Henry and were known as the Prince's men. They are so called in a warrant of 19 February 1603 for their Christmas plays and in an entry by Henslowe on 14 March following.² *Faustus*, in its revised form, must have been an important item in their repertory. But the only allusion in 1604 to a performance is a vague one by T. M. in *The Black Book* to 'a head of hayre like one of my Diuells in Dr. Faustus when the old Theater crackt and frighted the audience'.³ If, as the epithet 'old' would suggest, the reference here is to the 'Theater' in Shoreditch, T. M. is alluding to some episode in the previous decade of which nothing is known. Nor, though the Admiral's men acted at the Theater in 1590-1, is there any other evidence of *Faustus* (if it was then extant) having been played there. Valuable details of the performance of the play by the same company at the Fortune are given by John Melton in *The Astrologaster*, or *The Figure-Caster* (1620).

'Another will fore-tell of Lightning and Thunder that shall happen such a day, when there are no such Inflammations seene, except men goe to the *Fortune* in *Golding-Lane*, to see the Tragedie of Doctor *Faustus*. There in

¹ *Diary*, ed. Greg, I., p. 54. Dr. Greg dates the performance '13 (?) Oct'.

² *Op. cit.*, I., p. 175.

³ *Works of Middleton*, ed. by A. H. Bullen, VIII. 13.

deede a man may behold shaggehayr'd Deuills runne roaring ouer the Stage with Squibs in their mouthes, while Drummers make Thunder in the Tying-house, and the twelve-penny Hirelings make artificiall Lightning in their Heauens.' ¹

Prynne has a circumstantial statement in *Histrionastix* (1633), i. 556, concerning 'The visible apparition of the Devill on the stage at the Belsavage play-house, in Queen Elizabethes dayes (to the great amazement both of the actors and spectators) while they were there prophanely playing the History of Faustus (the truth of which I have heard from many now alive who well remember it) there being some distracted with that feareful sight.' ² And in similar vein is the story of the performance of the play at Exeter which was brought to a sudden close because the actors in the incantation scene realized that 'there was one devell too many among them'. The assailants of the stage found in a play which introduced devils a ready weapon to their hand.

But its popularity survived the Puritan *régime*. The publication of the corrupt 1663 edition, 'as it is now acted', proves that, though mutilated, it was seen on the Restoration

¹ See Tucker Brooke, *The Reputation of Christopher Marlowe* (Connecticut Acad. of Arts and Sciences, Vol. XXV., p. 375, 1921-2).

² Under the title of 'Anti-Catholic Propaganda in Elizabethan London', Miss Winifred Smith, of Vassar College, has recently printed in *Modern Philology*, Nov. 1930, a pamphlet which she has discovered in the Mantuan state archives. It is a copy of a letter written by Paulo Lardi from Calais on 3rd May 1586, to Gioseppe Rosaccio in Venice, relating occurrences in London on 24 April reported by Catholic refugees. 'Uno de principali Signori di essa Città determino con marauiglioso superbo apparachio fare recitare in una gran sala del suo palazzo uno di dette comedie.' It contained a scene in which the Mass was celebrated, and when the Host was raised, a devil was to appear and seize it from the hands of the priest. But at that moment 'molti veri, & horrendi Diauoli dell' oscure & profonde caue dell' inferno usciti quiui visibilmente si videro per l'aere calignoso venire'. They carried off the principal actors, and the terror-stricken spectators flung themselves from the window or sought hiding-places.

This account, like Prynne's story, brings real devils upon the stage. But it cannot refer (as Miss Smith tries to prove) to a performance of *Faustus*. The date is too early, and there is no profanation of the Mass in Marlowe's play.

boards. On 26 May 1662 the audience had included Pepys, who notes in his *Diary*, 'by water to my brother's, and thence to take my wife to the Redd Bull, where we saw Dr. Faustus, but so wretchedly & poorly done that we were sick of it'. Was it this same version that was acted on 28 September 1675 in the Royal presence by the Duke of York's company, who received by consent £10 for the performance? ¹ And had it been in the hands of Milton's nephew, Edward Phillips, when he wrote in *Theatrum Poetarum*, published in the same year, 1675, 'Of all that he hath written to the Stage his Dr. *Faustus* hath made the greatest noise with its Devils and such like Tragical sport'?

It had to suffer still greater indignity when it was transformed by the actor William Mountford into a farce, *The Life and Death of Doctor Faustus*, with *the Humours of Harlequin and Scaramouche*,² acted at the Queen's Theatre in Dorset Garden between 1684 and 1688, revived later at the Theatre in Lincoln's Inn Fields, and published in 1697. The farce consists of three Acts embodying in very mutilated form the episodes of Faustus in his study, his interviews with Mephistophilis, the Seven Deadly Sins, the Horse-Courser and the Carter, the scene in the Emperor's Court, and the final catastrophe. These mingle incongruously with the pantomime humours of Scaramouche and Harlequin, coarsened Restoration substitutes for Wagner and the clowns.

With the eighteenth century came still greater degradation of the Faustus story on the stage, though, as it would seem, independently of Marlowe's play. John Thurmond, a dancing master, composed a pantomime, *Harlequin Dr. Faustus*, performed at Drury Lane and published in 1724. It was one of 'a set of farces, which lasted in vogue', as Pope records in his notes to the *Dunciad*, 'two or three

¹ A. Nicoll, *Restoration Stage*, p. 310.

² Mountford (also known as Mumford) seems to have acted in Marlowe's play. In a copy of the 1663 quarto in the B.M. (644 b. 69), in the page with 'The Actors' Names', there is scribbled in an early hand against *Faustus* 'Mr. Baterton' and against *Mephistophilis* 'Mr. Munferd'.

seasons, in which both play-houses strove to outdo each other for some years'. *Faustus* and *Pluto*, he adds later, were the 'names of miserable Farces, which it was the custom to act at the end of the best Tragedies, to spoil the digestion of the audience'. Is there anything more pitifully ironical in the annals of the English theatre than that the lofty theme transfigured by Marlowe's genius should be commended by the ghost of Settle to Colley Cibber with the words (*Dunciad*, III. 227) :

See now what Dulness and her sons admire !

Cibber

look'd, and saw a sable Sorc'rer rise,
Swift to whose hand a winged volume flies ;
All sudden, Gorgons hiss and Dragons glare,
And ten-horn'd fiends and Giants rush to war,
Hell rises, Heav'n descends, and dance on Earth :
Gods, imps, and monsters, music, rage, and mirth,
A fire, a jig, a battle, and a ball;
Till one wide conflagration swallows all.

Another note by Pope gives particular point to the last line, when he tells that Drury Lane and Covent Garden 'rival'd each other in showing the burnings of hell-fire, in Dr. Faustus'. And in addition to farce and pantomime the puppet-theatre of Martin Powell under the Covent Garden piazzas claimed the conjurer for its own.

If the eighteenth-century English stage travestied the Faustus story, its nineteenth-century successor neglected it till almost its close, except in Gounod's operatic version or the spectacular adaptation by W. G. Wills produced at the Lyceum Theatre in December 1885, with Henry Irving as Mephistopheles. But on 2 and 4 July 1896, the Elizabethan Stage Society, under the direction of Mr. William Poel, revived Marlowe's play in St. George's Hall on a stage after the model of the old Fortune play-house, and with a prologue written by A. C. Swinburne. Further representations were given

by the same Society in the Court Theatre, October 1904, Terry's Theatre, December 1904, and on tour for six weeks in English and Scottish towns.¹ In America there was a production of the play at Princeton University in 1907. In Germany performances took place in Heidelberg, December 1903; Göttingen, Essen, Hamburg and Frankfurt, 1910; and Weimar, 24 April 1928.² In October 1925 the play was revived by the Phoenix Society. On 24 July of the same year, at the Haymarket Theatre, under the direction of Mr. William Poel, in aid of the fund for the completion of the Marlowe Memorial at Canterbury, scenes were rendered from his plays, including episodes from *Doctor Faustus*, and the final Chorus, spoken by Mr. Henry Ainley.

In August 1929 a Festival of Music and Drama at Canterbury included three performances of *Doctor Faustus* in the Chapter House of the Cathedral on 20, 22, and 24 August, by the Norwich Maddermarket Theatre players under the direction of Mr. Nugent Monck. The Cathedral authorities showed a true insight in recognizing that the play of their 'atheist' townsman could be fittingly revived under the sacred shadow of the metropolitan church.

¹ Harold Child in *R.E.S.*, April 1927.

² Flasdieck in *Englische Studien*, Dec. 1929.

THE TRAGICALL

History of D. Faustus.

*As it hath bene Acted by the Right
Honorable the Earle of Nottingham his seruants.*

Written by Ch. Marl.



LONDON

Printed by V. S. for Thomas Bushell. 1604.

Title

Author

Accession No.

Call No. [illegible]



**THE TRAGICAL HISTORY OF
DOCTOR FAUSTUS**

DRAMATIS PERSONÆ ¹

THE CHORUS.	CLOWN.
DOCTOR FAUSTUS.	ROBIN, <i>an ostler.</i>
WAGNER, <i>his servant.</i>	*DICK.
VALDES } <i>friends to</i>	[RALPH.]
CORNELIUS } <i>Faustus.</i>	A VINTNER.
THREE SCHOLARS.	A HORSE-COURSER.
AN OLD MAN.	*A CARTER.
	*HOSTESS.
THE POPE.	GOOD ANGEL.
*RAYMOND, <i>King of Hungary.</i>	*BAD ANGEL.
*BRUNO.	[EVIL ANGEL.]
TWO CARDINALS.	MEPHISTOPHILIS.
*ARCHBISHOP OF RHEIMS.	LUCIFER.
[CARDINAL OF LORRAINE.]	BELZEBUB.
CHARLES, <i>Emperor of Germany.</i>	DEVILS.
*MARTINO } <i>Gentlemen</i>	THE SEVEN DEADLY SINS.
*FREDERICK } <i>of his Court.</i>	ALEXANDER THE GREAT
*BENVOLIO } [A KNIGHT.]	PARAMOUR OF ALEX-
*DUKE OF SAXONY.	ANDER } <i>Spirits.</i>
DUKE OF ANHOLT.	*DARIUS
DUCHESS OF ANHOLT.	HELEN
*BISHOPS, *MONKS, FRIARS,	*TWO CUPIDS
*SOLDIERS AND ATTENDANTS.	

¹ No list of *Dramatis Personæ* is given in any of the quartos before 1663. The corrupt text of that date contains an inaccurate table of 'The Actors' Names', which will be found in Appendix IV. Dyce in 1850 was the first to add lists of *Dramatis Personæ* for both the 1604 and the 1616 texts and these have been reproduced by later editors.

I have re-grouped and modified in some details Dyce's list for the 1616 text. The asterisked characters do not appear in the 1604 text. The bracketed titles, Cardinal of Lorraine, A Knight, Ralph (Rafe), and Evil Angel correspond in that text with Archbishop of Rheims (Reames), Benvolio, Dick and Bad Angel (though not invariably used) in the 1616 text. For the change of 'Vanholt', the reading of the quartos, to 'Anholt', see note on Act iv. vb. 46. On Duke of Saxony, see note on Act iv. iib., S.D.

THE TRAGICAL HISTORY OF DOCTOR FAUSTUS

ACT I

PROLOGUE

Enter Chorus.

Chorus. Not marching in the fields of Thrasimen,
Where Mars did mate the warlike Carthagens;
Nor sporting in the dalliance of love,
In courts of kings, where state is over-turn'd;

Heading. *The Tragical Historie of Doctor Faustus*] A; *The Tragedie of Doctor Faustus* B.

Act I. Prologue.

Act I. Prologue] Add. F.S.B. 1. Prefix *Chorus*] Add. Dyce. *in the*] now in A. *Thrasimen*] *Thracimene* A; *Tharsimen* B₃-B₆. 2. *warlike*] om. A. *Carthagens*] *Carthagen* B₅-B₆, *Carthaginians* A.

Heading.

The tragical . . . Faustus] The more distinctive heading, 'The tragical Historie' of A has been preferred to 'The Tragedie' of B, especially as B's title-page has the former, expanded into 'The Tragical History of the Life and Death'.

Act I. Prologue.

1-2. *Not . . . Carthagens*] A puzzling opening. If the Prologue is by Marlowe,—and it has the ring of 'his heavenly verse'—he appears to be alluding to a previous play from his pen, of which nothing is known, on Hannibal in Italy. And if the lines refer to a lost play on this subject by some other dramatist produced by the Lord Admiral's men, it is difficult to identify this with the enigmatic *Hannibal and Hermes*, or *Worse Afear'd than Hurt*, by Dekker, Drayton and Wilson, July 1598 (*Henslowe's Diary*, ff. 49v-50), and impossible to do so

with *Hannibal and Scipio* by Hathway and Rankins, January 160½ (*Henslowe's Diary*, ff. 31v and 70), which must have dealt with Hannibal's overthrow at Zama, 202 B.C. In any case it is most unlikely that 'mate' in l. 2 should have the meaning of 'defeat', assigned to it in this passage by the N.E.D. Marlowe, or any later playwright sufficiently interested in the battle of Lake Trasimene (217 B.C.) to make it a leading episode in a play, must have known that it was one of Hannibal's greatest victories. If the reading is right, 'mate' appears to mean 'enter into alliance with'.

3-4. B₁ has no stop between these lines; other Qs have a comma. They should probably be taken together, as referring to a play where love plays havoc in the 'courts of kings'—or of queens, as in Marlowe's own *Dido* acted by the Children of the Chapel. If so, Ward is wrong in stating that 'neither' or 'nor' should be supplied before l. 4.

Nor in the pomp of proud audacious deeds,
 Intends our Muse to vaunt his heavenly verse :
 Only this, Gentles—we must now perform
 The form of Faustus' fortunes, good or bad :
 And now to patient judgments we appeal,
 And speak for Faustus in his infancy. 10
 Now is he born, of parents base of stock,
 In Germany, within a town call'd Rhode :
 At riper years, to Wittenberg he went,
 Whereas his kinsmen chiefly brought him up.
 So much he profits in divinity,
 The fruitful plot of scholarship grac'd,
 That shortly he was grac'd with Doctor's name,

6. *vaunt*] *daunt* A. *his*] *her* Dyce, Cunn. 7. *Gentles*] *Gentlemen* A. *now*] om. A. 9. *And now*] om. A. *appeal*] *appeale our plaude* A. 11. *of*] *his* A. 12. *Rhode*] Conj. F.S.B., *Rhodes*, A, B. 13. *At*] *Of* A. *Wittenberg*] *Wertenberg* A. 15. *much*] *soone* A. 16. *The . . . grac'd*] A; om. B.

5. Is this an apt reference to *Tamburlaine*? Logeman suggests that ll. 3-5 apply to that play.

6. *Muse . . . his heavenly verse*] There is no need to substitute 'her' for 'his', the reading of A and B. Ward quotes in its support Shakespeare's Sonnet, XXI. 1-2:

'So is it not with me, as with that Muse
 Stirr'd by a painted beauty to his verse',

and *Lycidas*, ll. 19-21:

'So may some gentle Muse . . .
 . . . as he passes, turn.'

7-8. *perform The form*] For the jingle cf. 2 *Tamb.*, v. iii. 7, 'pitch their pitchy tents'.

9. *And now . . . appeal*] This reading of B is evidently right and makes it unnecessary to emend 'appeal our plaud' (A). This is the only instance of 'plaud' = 'applause' quoted by N.E.D. before 1719.

11-28. Based upon E.F.B., Chs. I and II (beginning). See Appendix I.

12. *Rhode*] In the light of what we now know about Marlowe's fidelity to his sources in the matter of place-names (see *Introd.*, VII),

I have restored the 'Rhode' of E.F.B. 'Rhodes' was more familiar to the printers. The town is Roda in the Duchy of Saxe-Altenburg. On the birthplace of the historical Faustus, see Appendix II.

13. *Wittenberg*] The name of this Saxon University, *alma mater* of Luther and Hamlet, is perverted throughout by A to 'Wertenberg', the South German Duchy.

14. *Whereas*] where.

16. This line, found only in A, is obscure and the repetition of 'grac'd' here in l. 17 is (unlike the jingle in ll. 7-8) merely awkward. It looks like an interpolation. Ward interprets 'the fruitful garden of scholarship being adorned by him', and in illustration of 'scholarship' Bullen quotes from Greene's preface to his *Perimedes the Blacksmith*, 'any . . . that set the end of scholarship in an English blank-verse'. Breymann interprets 'grac'd' as = 'grazed'.

17. *grac'd*] Marlowe had in mind the Cambridge official 'grace' permitting a candidate to proceed to his degree. His own name appears in the Grace Book in 1584 for the B.A., and in 1587 for the M.A.

Excelling all and sweetly can dispute
 In th' heavenly matters of theology ;
 Till swoln with cunning, of a self-conceit, 20
 His waxen wings did mount above his reach,
 And, melting, heavens conspir'd his over-throw ;
 For, falling to a devilish exercise,
 And glutted now with learning's golden gifts,
 He surfeits upon cursed necromancy ;
 Nothing so sweet as magic is to him,
 Which he prefers before his chiefest bliss :
 And this the man that in his study sits. [Exit.

SCENE I

FAUSTUS *in his Study.*

Faust. Settle thy studies, Faustus, and begin
 To sound the depth of that thou wilt profess :
 Having commenc'd, be a divine in show,

18. *and sweetly can dispute*] whose sweete delight disputes A. 19. *th']* om. A. 20. *cunning*] A, B; *coming*, Conj. Brennan. of a] and a B₂-B₆. 22. *conspir'd*] became B₆. 23. *devilish* (*diuelish*) *exercise*] A; B₂-B₆. *diuellish exercise* B₁. 24. *now*] more A. 25. *upon*] on the B₂-B₆. *necromancy*] *Negromancy* A.

Scene i.

Act the First. Scene 1] Add. Rob., Cunn., Wag. S.D. *Faustus in his Study*] Enter *Faustus in his Study* A. *Faustus discovered in his study*, Dyce, Bull; *Faustus's study. Faustus discovered*, Ward, Goll.

18. *and . . . dispute*] As in l. 9, the reading of B makes the emendation of the A text unnecessary. On *dispute* see i. i. 8.

20. *cunning*] knowledge. Brennan in *Anglia, Beiblatt* (1905), p. 208, ingeniously conjectures 'coming', which was used for the swelling and germination of malted barley (see *N.E.D.*, 'coming' vbl.sbs.²). But no emendation is needed.

21-2. The story of Icarus is hinted at, but Marlowe was also thinking of *E.F.B.*, ch. ii, 'and taking to him the wings of an Eagle, thought to flie ouer the whole world'.

27. *prefers before*] Cf. *Oth.*, i. iii., 187: 'preferring you before her father'.

Scene i.

1. *Settle thy studies*] An echo of the broodings of Marlowe in his own study in Benet Hall, Cambridge. He had matriculated with a scholarship which predestined him to the clerical career. But he had been attracted by other studies in the academic curriculum and by Government service, and had not become a 'divine' even 'in show'.

2. *profess*] claim to be an expert in.

3. *commenc'd*] proceeded to a degree, here the doctorate in theology. Another technical Cambridge term.

Yet level at the end of every art,
 And live and die in Aristotle's works.
 Sweet Analytics, 'tis thou hast ravish'd me !
Bene disserere est finis logices.
 Is, to dispute well, logic's chiefest end ?
 Affords this art no greater miracle ?
 Then read no more ; thou hast attain'd that end. 10
 A greater subject fitteth Faustus' wit :
 Bid *ὄν καὶ μὴ ὄν* farewell ; and Galen come ;
 Seeing, *Ubi desinit philosophus ibi incipit medicus* ;
 Be a physician, Faustus ; heap up gold,
 And be eternis'd for some wondrous cure !
Summum bonum medicinæ sanitas,
 The end of physic is our body's health.
 Why, Faustus, hast thou not attain'd that end ?

6. *Analytics*] *Anulatikos* A₁. 12. *ὄν καὶ μὴ ὄν*] Goll. ; *on cai me on.* Conj. Bull. ; *Oncaymaeon* A₁ ; *Œconomy* A₂ A₃, B₁-B₅ ; *Orconomy* B₆ ; *Economy*, Ward. and] om. A. 13. *Seeing . . . medicus*] A ; om. B. 18. *that*] the A.

4. *level*] aim.

5-7. *Aristotle's works . . . logices*] Aristotle, mainly in Latinized versions, had been dominant in the academic curriculum since the thirteenth century. 'Logic as taught at the sixteenth-century university was divided into two parts, both of which were Aristotelian : (1) The Old Logic consisting of the study of the *De Interpretatione* and (2) The New Logic consisting of the study of the *Priora Analytica* and *Posteriora Analytica*' (Bonno Tapper in *Studies in Philology*, April 1930, p. 217). Tapper proceeds to show (as Ward had previously done) that though Faustus is 'ravish'd' by the 'Sweet Analytics', his definition of the aim of Logic in l. 7 is taken from the *Dialectica* of Peter Ramus, who was an anti-Aristotelian. He had been attacked at Cambridge by Everard Digby in *Theoria Analytica* (1579) and defended by William Temple in 1580

and 1584. Marlowe, who is recorded as a student of logic in 1581, must have been familiar with the controversy. He introduces Ramus and his theories into *The Massacre at Paris*, scene vi. 1-55.

8. *dispute*] carry on a disputation.

12. *ὄν καὶ μὴ ὄν*] The Aristotelian 'being and not being' : Bullen's inspired emendation (though he retained English lettering) of the reading in A.

Galen] The authority throughout the Middle Ages on medical science.

13. *Ubi . . . medicus*] An adaptation of a sentence in Aristotle's *De sensu et sensibili*, ch. i.

14. *heap up gold*] cf. Chaucer, *C.T.* l. 443 : 'For gold in phisik is a cordial'.

15. *eternis'd*] For this form cf. 1 *Tamb.*, i. ii. 72, and 2 *Tamb.*, v. i. 35.

16. Latinized from Aristotle, *Eth. Nic.*, 1094, a. 8.

Is not thy common talk sound aphorisms?
 Are not thy bills hung up as monuments, 20
 Whereby whole cities have escap'd the plague,
 And thousand desp'rate maladies been cur'd?
 Yet art thou still but Faustus, and a man.
 Couldst thou make men to live eternally,
 Or, being dead, raise them to life again,
 Then this profession were to be esteem'd.
 Physic, farewell! Where is Justinian? [Reads.
'Si una eademque res legatur duobus
Alter rem, alter valorem rei,' etc.
 A petty case of paltry legacies! [Reads.
'Exhæreditare filium non potest pater nisi'— 31
 Such is the subject of the Institute,
 And universal body of the law.
 This study fits a mercenary drudge,
 Who aims at nothing but external trash;
 Too servile and illiberal for me.
 When all is done, divinity is best:
 Jeromë's Bible, Faustus; view it well. [Reads.

19. *Is . . . aphorisms*] A; om. B. *sound*] *found* Conj. Dyce, Ward, Goll. 22. *thousand*] *diuers* B₂-B₆. *cur'd*] *easde* A. 24. *Couldst*] *Wouldst* A. *men*] *man* A₁ A₂. 25. *them*] *men* B₃-B₆. 27. S.D. *Reads*] Add. Dyce, etc. So after 30, 38 and 40. 28. *legatur*] Dyce. *legatus* A and B. 30. *petty*] *pretty* A. 31. *Exhæreditare*] Dyce. *Ex hæreditari* A. *Exhereditari* B. *nisi-*] *nisi*: A; *nisi, etc.* B₃-B₆. 33 *law*] *Church* A. 34. *This*] *His* A. 35. *external*] *eternal* B_a. 36. *Too servile*] *The deuill* (Diuell) A.

19. *Is . . . sound aphorisms*] 'Aphorisms' are here medical memoranda, so called from the Aphorisms of Hippocrates, the Greek physician of Cos, who flourished in the fifth century, B.C. 'Sound' = trustworthy, need not be emended into 'found.' For 'common talk' cf. Kyd's reference in *Harl.* 6848, f. 154, to Marlowe's 'table talk'.

20. *bills . . . monuments*] prescriptions hung up as enduring examples of medical art. Wheeler quotes aptly from More, *Comfort against Tribulation* (1529): 'After

the billes made by the greate physician God, prescrybynge the medicines hymselfe.'

28-9. An incorrect version of the rule in Justinian's *Institutes*, which orders a division between the two legatees.

31. 'This again does not seem to be a quotation from the Institute, but with the addition of the word "nominatim" ("by name"), it would express one of the rules of lib. ii, tit. xiii' (Ward).

38. *Jeromë's Bible*] The Vulgate, mainly translated by St. Jerome.

' *Stipendium peccati mors est.*' Ha ! ' *Stipendium,*' etc.
The reward of sin is death : that's hard. [Reads.

' *Si peccasse negamus, fallimur*
Et nulla est in nobis veritas.' 41

If we say that we have no sin,
We deceive ourselves, and there is no truth in us.
Why, then, belike we must sin,
And so consequently die :

Ay, we must die an everlasting death.
What doctrine call you this, *Che sera, sera* :
What will be, shall be ? Divinity, adieu !

These metaphysics of magicians, 50
And necromantic books are heavenly ;
Lines, circles, letters, and characters ;
Ay, these are those that Faustus most desires.
O, what a world of profit and delight,
Of power, of honour, and omnipotence,
Is promised to the studious artizan !
All things that move between the quiet poles
Shall be at my command : emperors and kings
Are but obey'd in their several provinces,
Nor can they raise the wind, or rend the clouds ; 60
But his dominion that exceeds in this,

41-2. One line in A and B. 43. *that*] om. B₆. 44. *there is*] *theres* A.
45-6. One line in A. 49. *will*] *shall* B₆. 52. *circles, letters*] *circles,*
sceanes, letters A. *and*] A ; om. B. 55. *and*] *of* A. 60. *Nor . . . clouds*] A ; om. B.

39. *Stipendium . . . est*] *Epist. to Rom., vi. 23.*

41-4. i *Epist. of St. John, i. 8.*

48. *Che sera, sera*] in mod. Ital.,
' *Che sarà, sarà*'.

50. *metaphysics*] supernatural
arts. Cf. 2 *Tamb., iv. ii. 63-4* :

Tempered by science metaphysical,
And spells of magic from the mouths
of spirits.'

52. *Lines . . . characters*] Suggested by *E.F.B., ch. ii, 'Vocabula*
Figures, Characters, Coniurations'

and ' *Circles and Characters.*'
' *sceanes*' in A is unintelligible.
Dyce thought that he had found a
parallel in Donne, *Satire 1* (1633).
'By drawing forth heaven's
sceanes', but later editions have
' *schemes*'. This may, as Logeman
suggests, be the reading here. But
it is unnecessary.

56. *artizan*] here used of a master
of the higher arts.

60. An awkward monosyllabic
line, found only in A, and probably
interpolated.

Stretcheth as far as doth the mind of man ;
 A sound magician is a demi-god :
 Here, tire my brains to get a deity !

Enter WAGNER.

Wagner, commend me to my dearest friends,
 The German Valdes and Cornelius ;
 Request them earnestly to visit me.

Wag. I will, sir.

[*Exit.*

Faust. Their conference will be a greater help to me
 Than all my labours, plod I ne'er so fast.

70

Enter the Good Angel and Bad Angel.

Good Ang. O, Faustus, lay that damned book aside,
 And gaze not on it, lest it tempt thy soul,
 And heap God's heavy wrath upon thy head !
 Read, read the Scriptures :—that is blasphemy.

Bad Ang. Go forward, Faustus, in that famous art
 Wherein all Nature's treasure is contain'd :

63. *demi-god*] *mighty god* A. 64. *tire my*] *Faustus trie thy* A. *get*] *gaine* A and B₂-B₅. 70. S.D. *Enter . . . Bad Angel*] F.S.B. ; *Enter the Angell and Spirit* B ; *Enter the good Angell and the euill Angell* A. 72-4. *tempt thy soul . . . blasphemy*] *tempt thy heart to blasphemy* B₆. 73. *wrath*] *rod* A₂ A₃. 75. Prefix. *Bad Ang.*] *Euill An.* A. 76. *treasure*] *treasury* A₁.

64. *get*] *beget* ; preferable to the 'gaine' of A and B₂-B₆.

66. *The German*] If the reading is right, Marlowe, the Englishman, is speaking, not Faustus.

Valdes] No such personage is known in the circle of the historical Faustus.

Cornelius] There was a Henry Cornelius Agrippa von Nettesheim, a magician associated with Faustus. A translation of one of his works was published in England under the title of *The Vanitie and Uncertaintie of Artes and Sciences* in 1569, and may have been known to Marlowe. Ward quotes from T. Heywood's *Hierarchy of the Blessed Angels* some lines beginning :

'Of Faustus and Agrippa it is told
 That in their travels they bare
 seeming gold.'

But unless Marlowe is guilty of a far more serious lapse than in 'German Valdes', he cannot here be thinking of Cornelius Agrippa, for in ll. 118-19 Faustus talks to Valdes and Cornelius about Agrippa and his shadows.

69. *conference*] *conversation*.

70. S.D. *the Good Angel*] B's concise contrast of 'Angel and Spirit' is striking, but for clearness it is desirable to use 'Good Angel' and 'Bad Angel' prefixed to ll. 71 and 75 and repeated in later scenes.

Be thou on earth as Jove is in the sky,
Lord and commander of these elements.

[*Exeunt* Angels.]

Faust. How am I glutted with conceit of this !
Shall I make spirits fetch me what I please, 80
Resolve me of all ambiguities,
Perform what desperate enterprise I will ?
I'll have them fly to India for gold,
Ransack the ocean for orient pearl,
And search all corners of the new-found world
For pleasant fruits and princely delicacies ;
I'll have them read me strange philosophy,
And tell the secrets of all foreign kings ;
I'll have them wall all Germany with brass,
And make swift Rhine circle fair Wittenberg. 90
I'll have them fill the public schools with silk,
Wherewith the students shall be bravely clad ;
I'll levy soldiers with the coin they bring,
And chase the Prince of Parma from our land,

78. S.D. *Exeunt Angels*] Dilke etc. ; *Exeunt* A and B. 82. *enterprise*] *enterprises* B₄-B₆. 90. *make*] *with* B₂-B₆. *Wittenberg*] *Wertemberge* A. 91. *silk*] Conj. Dyce ; *skill* A and B.

77. *Jove*] This customary Renaissance use of the pagan name for the Supreme Deity has a special fitness in the mouth of the anti-Christian Bad Angel.

78. *these elements*] used here and in II. i. 120 in the sense of 'the elements'.

79. *conceit*] the idea of attaining.

81. *Resolve me of*] Satisfy me concerning.

83. *India*] The American Indies. Cf. II. 132-3.

84. *orient*] shining.

86. *delicates*] delicacies.

88. This line has an added significance in the light of Marlowe's employment as a Government agent.

89. *wall . . . brass*] Cf. Friar Bacon's boast in *Friar Bacon and*

Friar Bungay, Sc. ii, l. 178 : 'I will circle England round with brass'.

90. *Rhine . . . Wittenberg*] In this flight of fancy Marlowe did not trouble about his usual geographical accuracy. Wittenberg is on the Elbe.

91. *public schools*] the University lecture-rooms.

silk] In support of Dyce's emendation for 'skill', Ward quotes, 1 *Tamb.*, IV. ii. 108 : 'The townsmen mask in silk and cloth of gold'. Faustus would have the gownsmen as 'bravely, i.e. finely, clad', in defiance of University sumptuary regulations.

94. *chase . . . land*] The Prince, afterwards Duke, of Parma was the Spanish Governor-General of the Netherlands, then technically part of the Empire, from 1579 to 1592.

And reign sole king of all the Provinces ;
 Yea, stranger engines for the brunt of war,
 Than was the fiery keel at Antwerpe bridge,
 I'll make my servile spirits to invent.

[*He calls within.*

Enter VALDES and CORNELIUS.

Come, German Valdes, and Cornelius,
 And make me blest with your sage conference !
 Valdes, sweet Valdes, and Cornelius, 101
 Know that your words have won me at the last
 To practise magic and concealed arts :
 Yet not your words only, but mine own fantasy,
 That will receive no object ; for my head
 But ruminates on necromantic skill.
 Philosophy is odious and obscure ;
 Both law and physic are for petty wits ;
 Divinity is basest of the three,
 Unpleasant, harsh, contemptible, and vile : 110
 'Tis magic, magic, that hath ravish'd me.
 Then, gentle friends, aid me in this attempt
 And I, that have with subtle syllogisms
 Gravell'd the pastors of the German church,

95. *the*] *our* A₁. 97. *Antwerpe*] *Antwarpes* A₁ ; *Antwerpes* A₂-A₃.
 98. S.D. *He . . . within*] Add. F.S.B. S.D. *Enter Valdes and Cornelius*
 after 101 A and B₂-B₆ ; after 98 Dyce etc. 100. *blest*] *wise* B₂-B₅. 104-6.
 om. B. 104. *only*] A ; *alone* Conj. Dyce. 109-10. om. B. *vile*] *vilde* A.
 113. *subtle syllogisms*] *Consissylogismes* A₁ A₂ ; *concise syllogisms* Dyce etc.

95. *the Provinces*] The B reading makes it clear that the reference is to the Provinces of the Netherlands.

97. *the fiery . . . bridge*] the fire-ship with which the Netherlands on 4 April 1585 made a breach in the bridge which Parma had built across the Scheldt to complete the blockade of Antwerp.

104-6. Another awkwardly-phrased passage, found only in A, and possibly interpolated. In any case the punctuation of A in l. 105,

'That will receive no object for my head', appears to be wrong. 'My imagination that will not be impressed by solid realities, because my thoughts are running only on the practice of necromancy.'

109-10. Here, on the other hand, A preserves important lines, deleted by the Censor in the MS. of B.

110. *vile*] The modernised form of 'vilde', the reading of B here, and of A in i. i. 56 and v. i. 57.

114. *Gravell'd*] nonplussed.

And made the flowering pride of Wittenberg
 Swarm to my problems, as the infernal spirits
 On sweet Musæus when he came to hell,
 Will be as cunning as Agrippa was,
 Whose shadows made all Europe honour him.
Vald. Faustus, these books, thy wit, and our experience
 Shall make all nations to canonize us. 121
 As Indian Moors obey their Spanish lords,
 So shall the spirits of every element
 Be always serviceable to us three;
 Like lions shall they guard us when we please;
 Like Almaine rutters with their horsemen's staves,
 Or Lapland giants, trotting by our sides;
 Sometimes like women, or unwedded maids,
 Shadowing more beauty in their airy brows
 Than has the white breasts of the queen of love:
 From Venice shall they drag huge argosies, 131
 And from America the golden fleece
 That yearly stuffs old Philip's treasury;

115. *Wittenberg*] *Wertemberge*. A. 116. *Swarm*] A, B₂-B₆; *Sworne* B₁.
 119. *shadows*] A; *shadow* B. 121. *to*] om. B₃-B₆. 123. *spirits*] *subiects*
 A. 127. *Lapland*] A; *Lopland* B. 130. *has the*] *have the* B₂-B₆; *in their* A.
 131. *From*] *For* A₁, *shall they*] *shall the* A₂, *they shall* B₃-B₆. *drag*] *dregge* A₁,
huge] *whole* B₃-B₆. 133. *stuffs*] A, B₃-B₆; *stuff'd*, B₁-B₂.

116. *problems*] mathematical and logical lectures (Ward).

117. *Musæus . . . hell*] A reminiscence of the *Æneid*, vi. 666-7.

118-19. *Agrippa . . . honour him*] See note on 'Cornelius', l. 66 above. Cornelius Agrippa was credited with the power of calling up the shades of the dead. Cf. Lyly, *Campaspe*, the Prologue at the Court: 'Whatsoever we present, we wish it may be thought the daunsing of *Agrippa* his shadowes'. A has here the right reading. See article by W. P. Mustard in *Mod. Lang. Notes*, May 1928.

122. *Moors*] Here used of the dark-skinned natives of the New World.

123. *spirits*] Evidently to be preferred to the 'subiects' of A.

126. *Almaine rutters*] German horsemen.

127. *Lapland giants*] Marlowe, contrary to fact, peoples the polar regions with giants. Cf. 2 *Tamb.*, i. i. 26-8.

'Vast Gruntland (Greenland), compassed with the frozen sea, Inhabited with tall and sturdy men, Giants as big as hungry Polypheme.'

129. *Shadowing*] harbouring. Cf. the Elizabethan use of 'shadow' for 'shelter'.

airy] ethereal.

132. *golden fleece*] The use of this Argonaut imagery for the Spanish plate-fleet is characteristic of Marlowe.

133. *stuffs*] Here A has the original reading, changed to 'stuff'd' after Philip II's death in 1598.

If learned Faustus will be resolute.

Faust. Valdes, as resolute am I in this

As thou to live: therefore object it not.

Corn. The miracles that magic will perform

Will make thee vow to study nothing else.

He that is grounded in astrology,

Enrich'd with tongues, well seen in minerals, 140

Hath all the principles magic doth require:

Then doubt not, Faustus, but to be renown'd,

And more frequented for this mystery

Than heretofore the Delphian oracle.

The spirits tell me they can dry the sea,

And fetch the treasure of all foreign wrecks,

Yea, all the wealth that our forefathers hid

Within the massy entrails of the earth:

Then tell me, Faustus, what shall we three want?

Faust. Nothing, Cornelius. O, this cheers my soul! 150

Come, show me some demonstrations magical,

That I may conjure in some bushy grove,

And have these joys in full possession.

Vald. Then haste thee to some solitary grove,

And bear wise Bacon's and Albertus' works,

140. *in]om.* A₁. 144. *heretofore]* *hetherto* A₂ A₃. 147. *Yea]* I (= Ay) A.
152. *bushy]* *lustie* A₁; *little* A₂ A₃. 155. *Albertus]* conj. Mitford, Dyce,
Wag., Bull.; *Albanus*, A and B. Ward, Goll.

136. *object it not]* put not forward as a condition that I should be resolute.

140. *Enrich'd with tongues]* especially Latin, which was the recognized instrument for communication with spirits, and which Faustus uses for his invocation in 1. iii. 16 ff. Thus Marcellus appeals to Horatio (*Hamlet*, 1. i. 42) as a University student to address the Ghost: 'Thou art a scholar; speak to it, Horatio'.

well seen in minerals] thoroughly versed in the properties of minerals.

148. *massy . . . earth]* cf. 1 *Tamb.*, II. vii. 31-2:

'For he is gross and like the massy earth
That moves not upwards.'

152. *bushy]* A more suitable epithet here than *lustie* (A₁) in the sense of 'pleasant', corrupted by A₂ and A₃ into 'little'.

155. *Albertus]* Latin names are so liable to corruption in Elizabethan quartos that editors have been justified in substituting 'Albertus', first suggested by Mitford in *The Gent. Mag.*, June 1841, for 'Albanus'. Albertus Magnus, the thirteenth-century Dominican, shared with Roger Bacon the reputation for knowledge of magical arts. If 'Albanus' is right, the reference is to Pietro d'Albano, an alchemist who also flourished in the thirteenth century.

The Hebrew Psalter, and New Testament ;
And whatsoever else is requisite

We will inform thee ere our conference cease.

Corn. Valdes, first let him know the words of art ;

And then, all other ceremonies learn'd, 160

Faustus may try his cunning by himself.

Vald. First I'll instruct thee in the rudiments,

And then wilt thou be perfecter than I.

Faust. Then come and dine with me, and, after meat,

We'll canvass every quiddity thereof ;

For, ere I sleep, I'll try what I can do :

This night I'll conjure, though I die therefore.

[*Exeunt omnes.*]

SCENE II

Before FAUSTUS'S house.

Enter Two Scholars.

First Schol. I wonder what's become of Faustus, that was
wont to make our schools ring with *sic probo*.

Enter WAGNER.

Sec. Schol. That shall we presently know ; here comes his
boy.

First Schol. How now, sirrah ! where's thy master ?

167. S.D. *Exeunt omnes*] *Exeunt* A ; om. B₄-B₆.

Scene ii.

S.D. *Scene ii*] Add. Rob. Cunn., Wag., etc. S.D. *Before Faustus's house*
Add. Bull., etc. 2. S.D. *Enter Wagner*] after 4. in A. 3. *presently*] om. A.
here] for *see here* A.

156. Ward states that the Psalms
(the 22nd and the 51st are specially
mentioned by R. Scot in his *Dis-
covery of Witchcraft*, bk. xv, ch. 14)
and the first verses of St. John's
Gospel were used in conjurations.

163. *perfecter*] cf. *Cor.*, 11. i. 91 :
'a perfecter giber for the table'.

165. *quiddity*] essential element.
Another scholastic term.

Scene ii.

S.D. *Before Faustus's house*] Wag-
ner in l. 26 speaks of his master as
'within at dinner', and points to
'this wine' which he has been sent
to fetch.

2. *sic probo*] 'Thus I prove' ;
another scholastic term.

Wag. God in heaven knows.

Sec. Schol. Why, dost not thou know, then?

Wag. Yes, I know; but that follows not.

First Schol. Go to, sirrah! leave your jesting, and tell us where he is. 10

Wag. That follows not by force of argument, which you, being Licentiates, should stand upon; therefore acknowledge your error, and be attentive.

Sec. Schol. Then you will not tell us?

Wag. You are deceiv'd, for I will tell you: yet, if you were not dunces, you would never ask me such a question; for is he not *corpus naturale*? and is not that *mobile*? Then wherefore should you ask me such a question? But that I am by nature phlegmatic, slow to wrath, and prone to lechery (to love, I would say), it were not for you to come within forty foot of the place of execution, although I do not doubt but to see you both hanged the next sessions. Thus having triumph'd over you, I will set my countenance like a precisian, and begin to speak thus:—Truly, my dear brethren, my master is within at dinner, with Valdes and Cornelius, as this wine, if it could speak, would inform your worships: and so, the Lord bless you, preserve you, and keep you, my dear brethren. [Exit.

7. then] om. A. 11. not by force] not necessary by force A. 11. which] that A. 12. Licentiates] licentiate A. upon] upon't A₁, upon it A₂ A₃. 13-14. Between these lines A adds:

2. Schol]. Why, didst thou not say thou knewst?

Wag. Have you any witsse on't?

1. Schol]. Yes sirra, I heard you.

Wag. Aske my fellow if I be a thiefe.

14. Then] Well A. 15. You are deceiv'd, for] Yes sir A. 17. he not] not he A. 22. doubt but to] doubt to A. 27. would] it would. 29. my dear brethren] my deare brethren, my deare brethren A.

12. Licentiates] those who have been licensed to ascend to a Master's or Doctor's degree.

13. The four lines that follow in A look like a superfluous later addition and have been omitted.

17. *corpus naturale . . . mobile*] 'Corpus naturale seu mobile' is the

current scholastic expression for the subject-matter of physics (Ward).

21. the place of execution] the dining-room.

24. precisian] puritan.

29. my dear brethren] the repetition of the phrase in A may be correct, as it was a Puritan mannerism.

First Schol. O Faustus. Then I fear that which I have long suspected,

That thou art fallen into that damned art
For which they two are infamous through the world.

Sec. Schol. Were he a stranger, not allied to me,
The danger of his soul would make me mourn.
But, come, let us go and inform the Rector,
It may be his grave counsel may reclaim him.

First Schol. I fear me nothing will reclaim him now!

Sec. Schol. Yet let us see what we can do. [Exeunt.

SCENE III

A grove.

Enter FAUSTUS to conjure.

Faust. Now that the gloomy shadow of the night,
Longing to view Orion's drizzling look,
Leaps from th' antarctic world unto the sky,
And dims the welkin with her pitchy breath,

30-1. one line in B. 30-2. O Faustus . . . That thou art] Nay then I
feare he is A. 32. into that] into the B₅ B₆. 34. not] and not A. 35. The
danger . . . mourn] yet should I grieve for him A. 37. It may be] and see
if hee by A. may reclaim] can reclaime A. him] om. B₂-B₆. 38. I fear]
O but I feare A. will reclaim him now] can reclaime him A. 39. see] trie A.

Scene iii.

S.D. *Scene iii*] Add. Rob., etc. *A grove*] Add. Dyce, etc. *Enter Faustus
to conjure*] A; *Thunder. Enter Lucifer and 4 devils. Faustus to them with
this speech B.* 1. night] earth A. 4. her] his B₃-B₆.

30-9. On the departure of Wagner the scholars talk in verse which A reproduces corruptly in prose.

36. the Rector] The Head of the University.

Scene iii.

S.D. *A grove*] Based on i. i. 152. The *E.F.B.*, ch. ii, speaks of Faustus 'taking his way to a thicke Wood neere to Wittenberg, called in the Germane tongue *Spisser Waldt*; that is in English the *Spissers Wood*'.

Enter . . . conjure] Before Faustus enters, B introduces Lucifer and four devils, who apparently remain in the background.

1. night] That the reading of B is right, and not the 'earth' of A, is proved not only by the sense of the passage, but by its use in the quotation of 1-4 in *The Taming of a Shrew* (published 1594). See Appendix III.

2. Orion's drizzling look] Another Virgilian echo, *nimbosus Orion* (*Aen.* i. 535).

Faustus, begin thine incantations,
 And try if devils will obey thy hest,
 Seeing thou hast pray'd and sacrific'd to them.
 Within this circle is Jehovah's name,
 Forward and backward anagrammatiz'd ;
 Th' abbreviated names of holy saints, 10
 Figures of every adjunct to the heavens,
 And characters of signs and erring stars,
 By which the spirits are enforc'd to rise :
 Then fear not, Faustus, to be resolute,
 And try the utmost magic can perform. [Thunder.

'Sint mihi Dii Acherontis propitii! Valeat numen triplex Jehovah! Ignis, aeris, aquæ, terræ spiritus, salvet! Orientis princeps, Belzebub, inferni ardentis monarcha, et Demogorgon, propitiamus vos, ut appareat et surgat Mephistophilis. [Enter Dragon above.] Quid tu moraris?

8-10. Jehovah's name . . . saints] the names of all infernal spirits B₆. 9. anagrammatiz'd] and Agramithist A. 10. Th' abbreviated] the breuiated A. 12. erring] A, B₂-B₅; evening B¹; crying B₆. 14. to be] but be A. 15. utmost] uttermost A. S.D. Thunder] om. A. 16. Dii] dei A. 17. Ignis, aeris, aquæ, terræ] Schröer, Brey., Goll.; Ignei, aërii, aquatani (aquitani B₂-B₆) A and B, Wag.; ignei, aërii, aquatici T. Brooke. 20. S.D. Enter Dragon above] conj. F.S.B., Dragon (in text) B; om. A. 21. Quid tu moraris?] conj. Schröer, Brey., Goll.; quod tumeraris A and B, Rob., Dyce, Ward, Bull. (but approving previous conjecture in note); quod tu mandares conj. Crossley; qui arbiter est aëris Wag.

9. anagrammatiz'd] transposed so as to form another word.

11. adjunct to the heavens] heavenly body, 'conceived of as being joined to the solid firmament of the sky' (Wheeler).

12. characters . . . stars] symbols of signs of the Zodiac and planets. 'Erring' = wandering (A) is here preferable to 'evening' (B).

14. Faustus is remembering i. i. 134-6.

16-20. 'May the Gods of Acheron be favourable to me! Away with the triple deity of Jehovah! Spirits of fire, air, water, earth, hail! Prince of the East (Lucifer), Beelzebub, monarch of burning hell, and Demogorgon, we ask your grace that Mephistophilis may appear and

rise.' So far the conjuration is clear, though 'numen triplex Jehovah' presents some difficulty. I think, with A. E. Taylor (*T.L.S.*, 6 Dec., 1917), that it means the Trinity (cf. note on ll. 57-8).

S.D. Enter Dragon above] In the middle of Faustus's Latin invocation B has the English *Dragon*. This is, I believe, a mangled S.D., and is explained by the following words in *E.F.B.*, ch. ii: 'Faustus . . . began againe to coniure the Spirite *Mephostophiles* . . . to appeare in his likenesse: where at sodainly ouer his head hanged houer-ing in the ayre a mighty Dragon'.

21. Quid tu moraris?] If this is the right emendation of the unintelligible *quod tumeraris*, it is an

*per Jehovam, Gehennam, et consecratam aquam
quam nunc spargo, signumque crucis quod nunc
facio, et per vota nostra, ipse nunc surgat nobis
dicatus Mephistophilis!*

24

Enter MEPHISTOPHILIS.

I charge thee to return, and change thy shape;
Thou art too ugly to attend on me:
Go, and return an old Franciscan friar;
That holy shape becomes a devil best.

[Exit MEPHISTOPHILIS.]

I see there's virtue in my heavenly words:
Who would not be proficient in this art? 30
How pliant is this Mephistophilis,
Full of obedience and humility!
Such is the force of magic and my spells:
Now, Faustus, thou art conjuror laureat,
That canst command great Mephistophilis.
Quin redis, Mephistophilis, fratris imagine!

Re-enter MEPHISTOPHILIS like a Franciscan friar.

24. *dicatus*] B₃-B₆; Dyce, etc.; *dicatis* A, B₁-B₂. 24. S.D. *Enter Mephistophilis*] Ward, Bull., Goll.; *Enter a Diuell (Deuill)* A and B. 28. S.D. *Exit Mephistophilis*] Ward, Bull., Goll.; *Exit diuell (deuill)* A and B. 34-6. om. B. 34. *Now*] Wag., Bull., Goll.; *No* A. 36. *redis*] Taylor; *regis* A, B. 36. S.D. *Re-enter . . . friar*] Ward, Bull., Goll., *Enter Mephistophilis* A and B.

invocation to Mephistophilis, *Why do you linger?* (cf. E.F.B., 'Faustus vexed at the Spirits so long tarrying'). But the Qq. reading may be a corruption of some phrase beginning *quod* (or *quid*) *tu me . . .* evoked by the appearance of the Dragon.

21-4. *per Jehovam . . . Mephistophilis.*] 'By Jehovah, hell, and the holy water which I now sprinkle, and the sign of the Cross which I now make, and by our vows, may Mephistophilis himself now rise to do us service.'

25-6. In the E.F.B., after the appearance of the Dragon, there follows a 'fiery globe' which changes into a 'fiery man'. 'This pleasant Beast ranne about the circle a great while, and lastly appeared in man-

ner of a gray Frier, asking *Faustus* what was his request.'

29. *heavenly words*] Scriptural phrases used for conjuration.

34-6. Not in B and possibly a later interpolation.

34. *conjuror laureat*] an adaptation of *poctus laureatus*, originally a University distinction.

36. *Quin . . . imagine*] I have adopted the emendation of A. E. Taylor in *T.L.S.*, 6 Dec., 1917, by which the line becomes virtually a Latin rendering of l. 27 (cf. II. i. 28-9). If *regis* is kept we must interpret 'Indeed thou rulest Mephistophilis in his likeness of a friar.' 'Mephistophilis' would then be used here as an indeclinable proper name, and the line echo the previous one, and refer to the devil's disguise. I can see no point

Meph. Now, Faustus, what would'st thou have me do?

Faust. I charge thee wait upon me whilst I live,
To do whatever Faustus shall command,
Be it to make the moon drop from her sphere, 40
Or the ocean to overwhelm the world.

Meph. I am a servant to great Lucifer,
And may not follow thee without his leave;
No more than he commands must we perform.

Faust. Did not he charge thee to appear to me?

Meph. No, I came now hither of mine own accord.

Faust. Did not my conjuring raise thee? speak.

Meph. That was the cause, but yet *per accidens*;
For, when we hear one rack the name of God,
Abjure the Scriptures and his Saviour Christ, 50
We fly, in hope to get his glorious soul;
Nor will we come, unless he use such means
Whereby he is in danger to be damn'd.
Therefore the shortest cut for conjuring
Is stoutly to abjure the Trinity,
And pray devoutly to the prince of hell.

Faust. So Faustus hath
Already done; and holds this principle,
There is no chief but only Belzebub;
To whom Faustus doth dedicate himself. 60

37. *do*] A and B; *to do* Bull. 46. *now*] om. B₃-B₆. 47. *conjuring*] B; *coniuring speeches* A₁, Dyce, etc.; *coniuring spirits* A₂ A₃. 48. *accidens* B₄-B₆, Rob, etc.; *accident* A, B₁-B₃. 49-51. *For when we hear one swear, we flye, in hope to get him* B₆. 53. *damn'd*] lost B₆. 55. *the Trinity*] A; *all godlinesse* B. 57-8. printed as one line in A and B.

in Ward's translation: 'For indeed thou hast dominion in the image of thy brother Mephistophilis.'

42-4. See *E.F.B.*, ch. III, i, Appendix I.

47. *conjuring*] The 'coniuring speeches' of A gives a smoother line, but 'speeches' and 'speak' make an awkward repetition. *E.F.B.* has 'horrible coniurings', but uses more frequently 'coniurations', which may have been the original reading here.

48. *the cause . . . per accidens*] another scholastic formula.

49. *rack*] torture by anagrammatizing.

50. *Abjure the Scriptures*] Kyd (Harl. MS. 6848, f. 154) asserts that Marlowe used 'to iest at the devine Scriptures'.

55. *the Trinity*] The substitution in B of 'all godliness' is due to the censorship.

57-8. *So Faustus . . . done*] by abjuring the holy name in ll. 16-7.

This word 'damnation' terrifies not me,
 For I confound hell in Elysium :
 My ghost be with the old philosophers !
 But, leaving these vain trifles of men's souls,
 Tell me what is that Lucifer thy lord ?

Meph. Arch-regent and commander of all spirits.

Faust. Was not that Lucifer an angel once ?

Meph. Yes, Faustus, and most dearly lov'd of God.

Faust. How comes it then that he is prince of devils ?

Meph. O, by aspiring pride and insolence ; 70

For which God threw him from the face of heaven.

Faust. And what are you that live with Lucifer ?

Meph. Unhappy spirits that fell with Lucifer,
 Conspir'd against our God with Lucifer,
 And are for ever damn'd with Lucifer.

Faust. Where are you damn'd ?

Meph. In hell.

Faust. How comes it then that thou art out of hell ?

Meph. Why this is hell, nor am I out of it :

Think'st thou that I, that saw the face of God,
 And tasted the eternal joys of heaven, 80
 Am not tormented with ten thousand hells,
 In being depriv'd of everlasting bliss ?
 O, Faustus, leave these frivolous demands,
 Which strikes a terror to my fainting soul !

Faust. What, is great Mephistophilis so passionate
 For being deprived of the joys of heaven ?
 Learn thou of Faustus manly fortitude,
 And scorn those joys thou never shalt possess.

61. *me*] *him* A. 62. *I confound*] *he confounds* A. 63. *My*] *His* A.
 73. *fell*] A; *live* B. 79. *that*] *who* A. 84. *strikes*] *strike*, A₁, B₅-B₆.

62. *confound . . . Elysium*] make no distinction between hell and paradise.

63. *My ghost . . . philosophers*] Faustus is well content to be 'damned with Plato'.

65-75. Based on passages from *E.F.B.*, chs. x and xiii. See Appendix I.

73. *fell*] B by mistake repeats 'live' from l. 72.

85. *passionate*] stirred by emotion.

Go bear these tidings to great Lucifer :
 Seeing Faustus hath incurr'd eternal death 90
 By desperate thoughts against Jove's deity,
 Say, he surrenders up to him his soul,
 So he will spare him four-and-twenty years,
 Letting him live in all voluptuousness ;
 Having thee ever to attend on me,
 To give me whatsoever I shall ask,
 To tell me whatsoever I demand,
 To slay mine enemies, and to aid my friends,
 And always be obedient to my will.
 Go, and return to mighty Lucifer, 100
 And meet me in my study at midnight,
 And then resolve me of thy master's mind.

Meph. I will, Faustus. [Exit.

Faust. Had I as many souls as there be stars,
 I'd give them all for Mephistophilis.
 By him I'll be great Emperor of the world,
 And make a bridge through the moving air,
 To pass the ocean with a band of men ;
 I'll join the hills that bind the Afric shore,
 And make that country continent to Spain, 110
 And both contributory to my crown :
 The Emperor shall not live but by my leave,
 Nor any potentate of Germany.
 Now that I have obtain'd what I desir'd,
 I'll live in speculation of this art,
 Till Mephistophilis return again. [Exit.

89. *these*] *those* A. 93. *four-and-twenty*] 24. A. 96. *me*] om. A₂ A₃,
thee B₆. 98. *slay*] *stay* B₆. *and to*] *to* A₁. 107. *through*] A and B, 1-4 ;
thorow B₅-B₈ ; *thorough* Rob., etc. 110. *country*] *land* A. 114. *desir'd*]
desire A.

95-9. See passage from *E.F.B.*,
 ch. iii, in Appendix I.

109. *bind*] *enclose*.

110. *continent to*] *touching, bor-*
dering. Cf. 1 *Tamb.*, 1. i. 127-8 :

'Afric and Europe bordering on your
 land,

And continent to your dominions.'

115. *speculation*] *contemplative*
 study.

SCENE IVB

Enter WAGNER and the Clown.

Wag. Come hither, sirrah boy.

Clown. Boy! O disgrace to my person. Zounds, boy in your face! You have seen many boys with beards, I am sure.

Wag. Sirrah, hast thou no comings in?

Clown. Yes, and goings out too, you may see, sir.

Wag. Alas, poor slave! see how poverty jests in his nakedness! I know the villain's out of service, and so hungry, that I know he would give his soul to the devil for a shoulder of mutton, though it were blood-raw. 10

Clown. Not so, neither. I had need to have it well roasted, and good sauce to it, if I pay so dear, I can tell you.

Wag. Sirrah, wilt thou be my man and wait on me, and I will make thee go like *Qui mihi discipulus*?

Clown. What, in verse?

Wag. No, slave; in beaten silk and staves-acre.

Clown. Staves-acre! that's good to kill vermin. Then, be-like, if I serve you, I shall be lousy. 18

Scene iv b.

Heading. *Scene iv b*] Add. F.S.B.; *Scene iv.* Add. Cunn., etc.; Rob. has *Scene v.* apparently by mistake. 2. *Zounds*] om. B₆. 5. *Sirrah*] om. B₃-B₆. 6. *Yes*] om. B₆.

Scene iv b.

1-4. *Come . . . sure*] In *The Taming of a Shrew*, II. ii. 1-4 the lines appear as follows:

'Boy. Come hither, sirra boy.

Sander. Boy! oh disgrace to my person, souns, boy. Of your face, you have many boies with such Pickadevantes I am sure.'

The only deviations from the B text are 'of' for 'in', and 'such Pickadevantes' for 'beards', where *The Taming of a Shrew* is in accord with A.

5. *comings in*] income, but giving the Clown the cue in l. 6 for a play on its literal meaning.

14. *Qui mihi discipulus*] As Dyce first pointed out, these are the opening words of W. Lily's *Ad discipulos carmen de moribus*, written in elegiac verse.

16. *slave*] The Boy in *Tam. of a Shrew*, II. ii. 32 and 39, calls Sander 'slave'.

beaten silk] 'properly, overlaid with some metal stamped or hammered into it, and so embroidered' (Wheeler).

staves-acre] a species of larkspur (*arras æγρια*) used for killing vermin. See also note on iv a, 18.

Wag. Why, so thou shalt be, whether thou do'st it or no. For, sirrah, if thou do'st not presently bind thyself to me for seven years, I'll turn all the lice about thee into familiars, and make them tear thee in pieces.

Clown. Nay, sir, you may save yourself a labour, for they are as familiar with me as if they had paid for their meat and drink, I can tell you.

Wag. Well, sirrah, leave your jesting and take these guilders.

Clown. Yes, marry, sir, and I thank you too.

Wag. So, now thou art to be at an hour's warning, whensoever and wheresoever the devil shall fetch thee. 30

Clown. Here, take your guilders again, I'll none of 'em.

Wag. Not I, thou art pressed, for I will presently raise up two devils to carry thee away—Banio, Belcher!

Clown. Belcher! and Belcher come here, I'll belch him. I am not afraid of a devil.

Enter two Devils.

Wag. How now, sir, will you serve me now?

Clown. Ay, good Wagner, take away the devil then.

Wag. Spirits, away! Now, sirrah, follow me.

[Exeunt Devils.]

Clown. I will, sir, but hark you, master, will you teach me this conjuring occupation?

Wag. Ay, sirrah, I'll teach thee to turn thyself to a dog, or a cat, or a mouse, or a rat, or any thing. 42

Clown. A dog, or a cat, or a mouse, or a rat, O brave Wagner!

Wag. Villain, call me Master Wagner, and see that you walk attentively and let your right eye be always diametrically

20. *do'st not*] *dost* B₆. 23. *save*] *spare* B₅–B₆. 31. *guilders again*] B₂–B₆; *guilders* B₁. 32. *for*] *or* Dyce. 37. *devil*] *devils* Dyce₂, Cunn., Bull. 38. S.D. *Exeunt Devils*] Add. Rob., etc.

22. *familiars*] attendant-demons.
27. *guilders*] Dutch florins.
31. *Here . . . of 'em*] Cf. *Tam. of a Shrew*, II. ii. 46: 'Here, here, take your two shillings again'.

32. *pressed*] enlisted in my service, by taking the 'press-money'.
45. *diametrically*] in a straight line. Wagner can not only quote Latin, but use technical geometrical terms.

fixed upon my left heel, that thou may'st *quasi vestigias nostras insistere*.

Clown. Well, sir, I warrant you.

[*Exeunt*.

SCENE IVA

Enter WAGNER and the Clown.

Wag. Sirrah boy, come hither.

Clown. How, boy! swowns, boy! I hope you have seen many boys with such pickadevaunts as I have. Boy, quotha!

Wag. Tell, me, sirrah, hast thou any comings in?

Clown. Ay, and goings out too. You may see else.

Wag. Alas, poor slave! see how poverty jesteth in his nakedness! The villain is bare and out of service, and so hungry, that I know he would give his soul to the devil for a shoulder of mutton, though it were blood-raw. 10

Clown. How! my soul to the devil for a shoulder of mutton, though 'twere blood-raw! not so, good friend. By'r lady, I had need have it well roasted, and good sauce to it, if I pay so dear.

Wag. Well, wilt thou serve me, and I'll make thee go like *Qui mihi discipulus?*

Clown. How, in verse?

46-47. *vestigias nostras*] *vestigiiis nostris* Dyce₂, Cunn. Wag.

Scene iv a.

Heading. Scene iv a] Add. F.S.B.; *Scene iv*. Add. Cunn., etc. S.D. *Enter* . . . *Clown*] Dyce has a note, 'Scene, a street most probably', and most editors since have prefixed 'A Street'. But there is nothing in the dialogue to indicate whether the scene is laid indoors or out.

46-7. *vestigias nostras insistere*] The ungrammatical reading of the Qq. has been retained, though it is doubtful whether the use of the accusative for the dative is due to Wagner or the printers.

Scene iv a.

2. *swowns*] one of the less usual forms of the corruption of 'God's wounds', more familiar as 'zounds' or 'souns'.

3. *pickadevaunts*] Fr. *pic à devant*, beard cut to a point.

Wag. No, sirrah ; in beaten silk and staves-acre. 18

Clown. How, how, knave's-acre ! ay, I thought that was all the land his father left him. Do ye hear ? I would be sorry to rob you of your living.

Wag. Sirrah, I say in staves-acre.

Clown. Oho, oho, staves-acre ! why, then, belike, if I were your man, I should be full of vermin.

Wag. So thou shalt, whether thou beest with me or no. But, sirrah, leave thy jesting, and bind thyself presently unto me for seven years, or I'll turn all the lice about thee into familiars, and they shall tear thee in pieces

Clown. Do you hear, sir ? You may save that labour : they are too familiar with me already : swowns, they are as bold with my flesh as if they had paid for my meat and drink. 32.

Wag. Well, do you hear, sirrah ? hold, take these guilders.

Clown. Gridirons, what be they ?

Wag. Why, French crowns.

Clown. Mass, but for the name of French crowns, a man were as good have as many English counters. And what should I do with these ?

Wag. Why, now, sirrah, thou art at an hour's warning, whensoever or wheresoever the devil shall fetch thee. 40

Clown. No, no ; here, take your gridirons again.

31. *my meat*] *their meat* Dyce, Bull., as in B. 33. After this line Dyce adds a superfluous S.D. *Gives money.*

18. *staves-acre*] See note on iv b, 16. W. O. Tancock's suggestion in *Notes and Queries*, 5th Series, xi, 324, that the reading should be *stauracia* or *stauracin*, a silken stuff figured with small crosses, is sufficiently disproved by the Clown's mistaken echo, *knave's-acre*, in the next line of this 1604 text.

19. *knave's-acre*] a 'mean street' in London, more particularly, Poultny Street, Soho.

35-7. *French crowns* . . . *English counters*] Ward quotes from

Harrison, *Description of England*, II, 25 : 'Of forren coines we have . . . finallie the French and Flemish crownes, onlie currant among vs, so long as they hold weight.' Ward also points out (*Introd.*, p. cxxxiv, note) that in 1595 England began to export largely to France, and that this commerce, together with the reimbursement of the large sums which Elizabeth had lent to Henry IV, drew a large quantity of French money to England. Hence the passage is almost certainly an interpolation after Marlowe's death.

Wag. Truly, I'll none of them.

Clown. Truly, but you shall.

Wag. Bear witness I gave them him.

Clown. Bear witness I give them you again.

Wag. Well, I will cause two devils presently to fetch thee away—Baliol and Belcher !

Clown. Let your Balio and your Belcher come here, and I'll knock them, they were never so knock'd since they were devils. Say I should kill one of them, what would folks say ? ' Do ye see yonder tall fellow in the round slop ? he has kill'd the devil ' So I should be call'd Kill-devil all the parish over. 53

Enter two Devils ; and the Clown runs up and down crying.

Wag. Baliol and Belcher—spirits, away !

[*Exeunt Devils.*

Clown. What, are they gone ? a vengeance on them ! they have vile long nails. There was a he-devil and a she-devil : I'll tell you how you shall know them ; all he-devils has horns, and all she-devils has clifts and cloven feet.

Wag. Well, sirrah, follow me. 60

Clown. But, do you hear ? if I should serve you, would you teach me to raise up Banios and Belcheos ?

Wag. I will teach thee to turn thyself to any thing, to a dog, or a cat, or a mouse, or a rat, or any thing.

Clown. How ! a Christian fellow to a dog, or a cat, a mouse, or a rat ! no, no, sir ; if you turn me into any thing, let it be in the likeness of a little pretty frisking flea, that I may be here and there and everywhere. O, I'll

52. *the devil*] *that diuell* A₃. 53. S.D. *crying*] *the Stage* A₂-A₃. 67. *little*] om. A₂-A₃.

47. *Baliol*] It is one of the sins of the A text to substitute this illustrious Scottish name for the *Banio* of B in Wagner's fantastic demonology. The clown in the next line corrupts this to *Balio*, which

happens to be an echo (as Professor Bensly points out) of *Ballio*, the pander in the *Poenulus* of Plautus.

51. *tall*] valiant.

51-2. *round slop*] loose breeches.

tickle the pretty wenches' plackets : I'll be amongst them i' faith.

70

Wag. Well, sirrah, come.

Clown. But, do you hear, Wagner ?

Wag. How !—Baliol and Belcher !

Clown. O Lord, I pray, sir, let Banio and Belcher go sleep.

Wag. Villain, call me Master Wagner, and let thy left eye be diametarily fixed upon my right heel, with *quasi vestigias nostras insistere*.

[Exit.

Clown. God forgive me, he speaks Dutch fustian. Well, I'll follow him ; I'll serve him, that's flat.

[Exeunt.

77. *vestigias nostras*] *vestigiiis nostris* Dyce₂, Cunn., Wag.

69. *plackets*] probably here used, as Logeman suggests, in *sensu obsceno*.

76. *diametarily*] A corruption in the MS., or by the printer of the A text, of 'diametrally', correctly used in B.

77. *vestigias nostras insistere*] See note on iv b, 46-7.

78. *fustian*] metaphorically used as 'jargon' or 'nonsense'. Cf. *Oth.* II. iii. 282, 'discourse fustian with one's own shadow'

ACT II

SCENE I

Enter FAUSTUS in his Study.

Faust. Now, Faustus, must

Thou needs be damn'd, and canst thou not be sav'd.
What boots it, then, to think on God or heaven?
Away with such vain fancies, and despair;
Despair in God, and trust in Belzebub:
Now go not backward; Faustus, be resolute:
Why waver'st thou? O, something soundeth in mine
ear,

'Abjure this magic, turn to God again!'

Ay, and Faustus will turn to God again.

To God? he loves thee not;

10

The God thou serv'st is thine own appetite,

Wherein is fix'd the love of Belzebub:

To him I'll build an altar and a church,

And offer lukewarm blood of new-born babes.

Enter the two Angels.

Act II. Scene i.

Act II.] B₆; Act II. Sc. i. Rob., Cunn., Wag.; Scene v. Ward, Bull; Brey., Goll. S.D. Enter . . . Study] Faustus discovered in his Study Dyce, Bull.; Faustus's study. Faustus discovered Ward, Goll. 1-2. S. divided by Dyce, etc.; Now . . . damnd, | And . . . saved A; Now . . . damn'd | Canst . . . sav'd B. 2. damn'd] lost B₆. and] A; om. B. 3. on] of A. God or] om. B₆. 5. God] heaven B₆. 6. backward] back B₃-B₆. Faustus] no Faustus A. 7. Why] om. B₄-B₆. 7. ear] eares A. 8. turn to God again] heaven and repent B₆, which omits ll. 9-14. 9. om. B. 10. To God?] A, Why B₁-B₅. 10-11. One line in B₁-B₅. 14. S.D. Enter . . . Angels] Enter good Angell and Euill A.

Act II. Scene i.

1-2. The text may have been mutilated, but as it stands, Dyce's

division of the lines may be adopted. In l. 2 B's omission of 'and' may be right, in which case 'damn'd' should probably be 'damned'

Bad Ang. Go forward, Faustus, in that famous art.

Good Ang. Sweet Faustus, leave that execrable art.

Faust. Contrition, prayer, repentance—what of these?

Good Ang. O, they are means to bring thee unto heaven!

Bad Ang. Rather illusions, fruits of lunacy,

That make them foolish that do use them most. 20

Good Ang. Sweet Faustus, think of heaven and heavenly things.

Bad Ang. No, Faustus; think of honour and of wealth.

[*Exeunt Angels.*]

Faust. Wealth! Why, the signiory of Embden shall be mine.

When Mephistophilis shall stand by me,

What power can hurt me? Faustus, thou art safe:

Cast no more doubts—Mephistophilis, come!

And bring glad tidings from great Lucifer;—

Is't not midnight?—come, Mephistophilis,

Veni, veni, Mephistophile!

Enter MEPHISTOPHILIS.

Now tell me what saith Lucifer, thy lord?

30

15. om. A. Prefix. *Bad*] F.S.B.; *Euill* B. *famous*] *most famous* B₂–B₆.
17. *of these*] B₁; *be these* B₂–B₆; *of them* A. 19, 22. Prefix *Bad*] *Euill* A.
20. *make them*] *makes men* A₁–A₂; *makee men* A₃. *use*] *trust* A. 22. *of wealth*] *wealth* A₁. 22. S.D. *Exeunt Angels*] *Exeunt* A. 23. *Wealth*] *Of wealth* A, as a separate line. 23. *Embden*] *Emden* A. 25. *power*] *God* A. *me*] *thee* A. 26. *Cast*] *Come* A₃. *Mephistophilis, come!*] *come Mephastophilus* A. 29. *Mephistophile*] *Mephostophilis* B₃–B₆. 30. *me*] om. A. *saith*] *sayes* A.

23. *the signiory of Embden*] It is very curious that Marlowe should have singled out this signiory, or territorial domain, as the symbol of limitless wealth. Emden, near the mouth of the Ems, was the chief town of East Friesland, and had considerable trade relations with England during Elizabeth's reign. The Admiral's men acted on 30 July 1594, not as a new play, *The Merchant of Emden*. In an article in *Englische Studien* (Dec. 1929 and Feb. 1930) Hermann M. Flasdieck discusses in detail the later sixteenth-century history of the town

and shows that there was no vacancy in the 'signiory' which could help to date Marlowe's play.

25. *What power*] Ward thinks that 'power' has been substituted for 'God' (A) in deference to the Censor. But Faustus, though he rebels against him, believes in the one God.

26. *Mephistophilis, come!*] I have retained the B reading which, with the inverted order at the end of l. 28 and the Latin form of the invocation in l. 29, has the effect of a lyrical climax.

30 ff. Based on E.F.B., chapters iv–vi. See Appendix I.

Meph. That I shall wait on Faustus while he lives,
So he will buy my service with his soul.

Faust. Already Faustus hath hazarded that for thee.

Meph. But now thou must bequeath it solemnly,
And write a deed of gift with thine own blood;
For that security craves Lucifer.
If thou deny it, I must back to hell.

Faust. Stay, Mephistophilis, tell me what good
Will my soul do thy lord?

Meph. Enlarge his kingdom. 40

Faust. Is that the reason why he tempts us thus?

Meph. *Solamen miseris socios habuisse doloris.*

Faust. Why, have you any pain that torture others?

Meph. As great as have the human souls of men.
But tell me, Faustus, shall I have thy soul?
And I will be thy slave, and wait on thee,
And give thee more than thou hast wit to ask.

Faust. Ay, Mephistophilis, I'll give it him.

Meph. Then, Faustus, stab thy arm courageously,
And bind thy soul, that at some certain day 50
Great Lucifer may claim it as his own;
And then be thou as great as Lucifer.

31. Prefix *Meph.*] om. B₁. *he lives*] *I live* A. 32. *So thou wilt buy his service with thy blood* B₆. 34. *now*] *Faustus* A. 35. *thine own blood*] *it* B₆. 36. *Lucifer*] *great Lucifer* A. 37. *must*] *wil* A. 38. *tell*] F.S.B.; and *tell* A, B. 38-9. *Stay . . . me | What . . . Lord* B. *Stay . . . wil | my . . .* Lorde A. 39. *my soul*] *it* B₆. 41. *why*] om. A. 43. *Why*] om. A. *torture*] *tortures* A. *others*] A, B₄-B₆; *other* B₁-B₃. 44. *souls*] *spirits* B₆. 48. *I'll give it him*] *I give it thee* A. 49. *Faustus*] om. A. *thy*] *thine* A, B₃-B₆. 52. *And*] om. B₃-B₆.

42. This hexameter, quoted also by Dekker and Greene, is apparently not of classical origin. But, as Professor Bensly informs me, Aesop's Fable, 237, of the Hares and the Frogs, has the following 'moral' appended, Οὕτω καὶ τοῖς ἀνθρώποις αἱ τῶν ἄλλων δυστυχίαι τῶν ἰδίων δυστυχημάτων παραμυθίων γέγονται. Thomas à Kempis in *Vallis Liliorum*, cap. 16, writes: *Dicitur in prouerbiis a multis: Solatium est miseris, socium habere in poenis.*

Somewhat closer to the form quoted by Marlowe is *Gaudium est miseris socios habuisse poenarum* in the *Chronicon* of Dominicus de Gravina, in the earlier fourteenth century. Chaucer has an English version, *Tro. and Cris.*, I, 708-9:

'Men seyn, to wreche is consolacion,
To have another felawe in his peyne.'

48. *him*] Lucifer. That this is the right reading is proved by l. 55.
50. *bind*] give a bond for.

Faust [stabbing his arm]. Lo, Mephistophilis, for love of thee,
 I cut mine arm, and with my proper blood
 Assure my soul to be great Lucifer's,
 Chief lord and regent of perpetual night !
 View here this blood that trickles from mine arm,
 And let it be propitious for my wish.

Meph. But, Faustus,

Write it in manner of a deed of gift. 60

Faust. Ay, so I do. [*Writes.*] But, Mephistophilis,
 My blood congeals, and I can write no more.

Meph. I'll fetch thee fire to dissolve it straight. [*Exit.*

Faust. What might the staying of my blood portend ?

Is it unwilling I should write this bill ?

Why streams it not, that I may write afresh ?

Faustus gives to thee his soul : oh, there it stay'd !

Why shouldst thou not ? is not thy soul thine own ?

Then write again, *Faustus gives to thee his soul.*

Re-enter MEPHISTOPHILIS with the Chafer of fire.

Meph. See, Faustus, here is fire, set it on. 70

Faust. So, now the blood begins to clear again ;

Now will I make an end immediately. [*Writes.*

Meph. What will not I do to obtain his soul ? [*Aside.*

Faust. *Consummatum est ;* this bill is ended,

53. S.D. *stabbing his arm*] Add. Dyce, etc. 53-5.] printed thus in A ; two lines in B, *Loe . . . arme | And . . . Lucifers.* 54. *I cut mine*] A. *Faustus hath cut his* B. *my*] A ; *his* B. 55. *Assure my soul*] A ; *Assures his soule* B₁-B₆ ; *Assures himself* B₆. 57. *this*] the A. Cunn. adds S.D. *Catches the blood in a cup.* 58. *my*] *thy* B₄-B₆. 59. *Faustus*] *Faustus, thou must* A. 61. *do*] *will* A. S.D. *Writes*] Add. Dyce, etc. 65. *this*] the B₆. 67. *oh*] *ah* A. 68. *not thy soul*] *it not* B₆. 69. *soul*] om. B₄-B₆. 69. S.D. *the Chafer of fire*] *a chafer of coles* A. 70. *See . . . fire*] *Heres fier, come Faustus* A. 72. S.D. *Writes*] Add. Dyce, etc. 73. *What*] *O what* A. *not I*] *I not* A₂-A₃. *obtain*] *attaine* B₂. *his soul*] *this man* B₆. S.D. *Aside*] Add. Dyce, etc.

54. *proper*] own.

55. *Assure*] pledge.

69. S.D. *Re-enter . . . fire*] The fetching of the chafer by Mephistophilis is a dramatic touch due to Marlowe. In the *E.F.B.* Faustus is alone when (as we learn only from

the heading to ch. vi), he 'set his blood in a saucer on warme ashes, and writ as followeth'.

70. *set it on*] set the saucer of blood on the chafer.

74. *Consummatum est*] It is finished. St. John's Gospel xix. 30.

And Faustus hath bequeath'd his soul to Lucifer.
But what is this inscription on mine arm?

Homo, fuge! Whither should I fly?

If unto God, he'll throw me down to hell.

My senses are deceiv'd; here's nothing writ:—

O yes, I see it plain; even here is writ, 80

Homo, fuge! Yet shall not Faustus fly.

Meph. I'll fetch him somewhat to delight his mind.

[Aside, and then exit.]

*Enter Devils, giving crowns and rich apparel to FAUSTUS.
They dance, and then depart.*

Enter MEPHISTOPHILIS.

Faust. What means this show? Speak, Mephistophilis.

Meph. Nothing, Faustus, but to delight thy mind,

And let thee see what magic can perform.

Faust. But may I raise such spirits when I please?

Meph. Ay, Faustus, and do greater things than these.

Faust. Then there's enough for a thousand souls.

Here, Mephistophilis, receive this scroll,

A deed of gift of body and of soul: 90

But yet conditionally that thou perform

All articles prescrib'd between us both.

75. *his soul*] *himself* B₆. 76. *mine*] *my* A₂-A₃. 77. *should*] *shall* B₅-B₆.
78. *God*] A; *heaven* B. *me*] *thee* A. 80. *O yes, I . . . here*] *see it plaine,*
here in this place A. 82. S.D. *Aside . . . then*] Add. Dyce, etc. S.D. *Enter*
Devils] *Enter with diuels* A. *They*] *and* A. *Enter Mephistophilis*] om. A.
83. *What . . . Mephistophilis*] *Speake Mephastophilis, what meanes this*
shewe? A. 84. *mind*] *minde withall* A. 85. *let thee see*] *to shewe thee* A.
86. *such*] *vp* A. 88. *Then . . . souls*] A; om. B. 89. *Here*] A, *Then* B.
this scroll] om. B₄-B₆. 90. *A . . . soul*] *This deed of gift* B₆. 92. *articles*
prescrib'd] A; *Couenants and Articles* B.

76-7. *this inscription . . . Homo,*
fuge] From *E.F.B.*, ch. v, at the
end.

82. S.D. *Enter Devils . . . depart*]
Suggested by *E.F.B.*, ch. vii,
where Mephistophilis entertains
Faustus with a show, mainly of
wild animals, and, at the end, 'there
lay before Faustus two great

sacks, one full of gold, the other
full of silver'.

92. *articles prescrib'd*] I have pre-
ferred the more metrical A reading
here because *E.F.B.*, ch. iv, twice
mentions 'articles' only, and once
'articles and conditions', but not
'covenants'.

Meph. Faustus, I swear by hell and Lucifer
To effect all promises between us made!
Faust. Then hear me read it, Mephistophilis.

On these conditions following.

*First, that Faustus may be a spirit in form and substance.
Secondly, that Mephistophilis shall be his servant, and at
his command.*

*Thirdly, that Mephistophilis shall do for him, and bring
him whatsoever.* 101

*Fourthly, that he shall be in his chamber or house invisible.
Lastly, that he shall appear to the said John Faustus at
all times, in what form or shape soever he please.*

*I, John Faustus, of Wittenberg, Doctor, by these presents,
do give both body and soul to Lucifer Prince of the East,
and his minister Mephistophilis; and furthermore grant
unto them that, four and twenty years being expired,
and these articles above written being inviolate, full power
to fetch or carry the said John Faustus, body and soul,
flesh, blood, or goods, into their habitation wheresoever.*

By me, John Faustus.

Meph. Speak, Faustus, do you deliver this as your deed?
Faust. Ay, take it, and the devil give thee good of it!
Meph. So, now, Faustus, ask me what thou wilt.

94. *made*] A; both B. 95. *it, Mephistophilis*] *them* A. 98-9. *at his command*] A; *bee by him commanded* B. 101. *whatsoever*] *whatsoever he requireth* B₆, Dilke, Rob., Cunn.; *whatsoever he desires* Dyce, Bull. 102. *his chamber or house*] *house or chamber* B₆. 104. *forme or shape*] A₁; *forme and shape* A₂-A₃; *shape or forme* B. 105. *Wittenberg*] *Wertemberge* A. 106. *both body and soul*] *my self* B₆. 108. *four and twenty*] 24. A. 109. *and these*] *the* A. *being*] om. A. 110. *body and soul*] om. B₆. 111. *blood*] *and blood* B₃-B₆; *or goods*] A; om. B. 114. *thee*] om. B₆. *of it*] *on't* A. 115. *So*] om. A. *me*] om. A, B₆.

94. *made*] the A reading is adopted, as B may be repeating 'both' from l. 92.

96-111. For the closely approximating form of the articles in *E.F.B.*, ch. iv, and for Faustus's pledge of his soul in ch. vi, see Appendix I.

98-9. *at his command*] The A reading adopted as closer to *E.F.B.* 'at his commandement'. So with 'form or shape' in l. 104.

101. *whatsoever*] So in *E.F.B.* No emendation needed.

111. *or goods*] The A text preserves this from *E.F.B.*

Faust. First I will question with thee about hell.

Tell me, where is the place that men call hell?

Meph. Under the heavens.

Faust. Ay, so are all things else, but whereabouts?

Meph. Within the bowels of these elements, 120

Where we are tortur'd and remain for ever:

Hell hath no limits, nor is circumscrib'd

In one self place; but where we are is hell,

And where hell is, there must we ever be:

And, to be short, when all the world dissolves,

And every creature shall be purified,

All places shall be hell that is not heaven.

Faust. I think hell's a fable.

Meph. Ay, think so, till experience change thy mind.

Faust. Why, dost thou think that Faustus shall be damn'd?

Meph. Ay, of necessity, for here's the scroll 131

In which thou hast given thy soul to Lucifer.

Faust. Ay, and body too: but what of that?

Think'st thou that Faustus is so fond to imagine

That, after this life, there is any pain?

No, these are trifles and mere old wives' tales.

Meph. But I am an instance to prove the contrary;

For I tell thee I am damn'd, and now in hell.

Faust. Nay, and this be hell, I'll willingly be damn'd:

What! sleeping, eating, walking, and disputing! 140

But, leaving off this, let me have a wife,

116. *I will*] *will I* A; *with thee*] A₁; *thee* A₂-A₃, B. 117. *the*] *that* B₃-B₆. 119. *so are all things else*] om. A. *whereabouts*] *whereabout* A. 123. *but*] *for* A. 124. *there*] om. A. 125. *be short*] *conclude* A. 127. *is*] *are* B₃-B₆. 128. *I*] *Come, I* A. *a*] *a meere*] B₃-B₆. 129. *so*] Brey., Goll.; *so still* A and B. 130. *dost thou think*] *thinkst thou then* A. *damn'd*] *lost* B₆. 132. *In which*] *Wherein* A. *soul*] *spirit* B₆. 133. *too*] *but*] and B₆. 136. *No*] *Tush* A. *mere*] om. A₂-A₃. 137. *But I*] *But Faustus I* A. 138. *I tell thee*] om. A. *now*] *am now* A. 139-40. A has *How? now in hell? nay and this be hell, I'll willingly be damnd here: what walking, disputing, etc.* 141-4. Printed as prose in A and B. 141. off, A; om. B.

116. *question with*] The A text is closer to E.F.B., ch. xi, heading 'how he questioned with his spirit, of matters as concerning hell'. 123. *self*] same.

The fairest maid in Germany, for I
Am wanton and lascivious
And cannot live without a wife.

Meph. Well, Faustus, thou shalt have a wife.

He fetches in a woman-devil.

Faustus. What sight is this?

Meph. Now, Faustus, wilt thou have a wife?

Faust. Here's a hot whore indeed! No, I'll no wife.

Meph. Marriage is but a ceremonial toy:

And if thou lovest me, think no more of it. 150

I'll cull thee out the fairest courtesans,

And bring them ev'ry morning to thy bed:

She whom thine eye shall like, thy heart shall have,

Were she as chaste as was Penelope,

As wise as Saba, or as beautiful

As was bright Lucifer before his fall.

Here, take this book, and peruse it well:

The iterating of these lines brings gold;

The framing of this circle on the ground

Brings thunder, whirlwinds, storm and lightning; 160

Pronounce this thrice devoutly to thyself,

145. A has instead:

Meph. How a wife? I prithee *Faustus* talke not of a wife.

Faust. Nay sweete *Mephastophilis* fetch me one for I will haue one.

Meph. Well thou wilt haue one, sit (stay A₂-A₃) there till I come,
Ile fetch thee a wife in the diuels name.

S.D. He . . . devil] Enter with a diuell drest like a woman, with fier workes A.

146. om. A. 147. Now] Tel A. wiltthou have a] how dost thou like thy

A. 148. Here's . . . wife] A plague on her for a hote whore A. 149.

Marriage] Tut Faustus, marriage A. 150. And if] If A. no] om. A.

153. thine] thy A₂-A₃, B₅-B₆. thy] thine B₂-B₄. 154. Were] Be A.

was] were B₃-B₆. 157. Here] Hold A. and peruse it well] peruse it

thorowly A. 160. thunder, whirlwinds, storm] whirlewinds, tempests,

thunder A.

144-5. The lines that intervene in A have some support in *E.F.B.*, ch. ix (see Appendix I), but Marlowe could not have put into the mouth of the dignified Mephistophilis of this scene so absurdly unsuitable a phrase as *Ile fetch thee a wife in the diuels name*. Less in-

congruous on a devil's lips, but also unsuitable, is the *Tut Faustus* with which A begins l. 149.

155. *Saba*] the Queen of Sheba.

157. The B text is preferred as not so close to II. ii. 178.

158. *iterating*] repetition.

And men in harness shall appear to thee,
Ready to execute what thou command'st.

Faust. Thanks, Mephistophilis, for this sweet book.

This will I keep as chary as my life. [*Exeunt.*]

162. *harness*] *armour* A. 163. *command'st*] *desirst* A. 164-5. A has instead :

Faust. Thankes, *Mephastophilus* ; yet faine would I haue a booke wherein I might (may, A₂-A₃) beholde al spels and incantations, that I might raise vp spirits when I please.

Meph. Here they are in this booke. [*There turne to them.*]

Faust. Now would I haue a booke where I might see al characters and planets of the heauens, that I might knowe their motions and dispositions.

Meph. Heere they are too. [*Turne to them.*]

Faust. Nay let me haue one booke more, and then I haue done, wherein I might see al plants, hearbes, and trees, that grow vpon the earth.

Meph. Here they be.

Faust. O thou art deceiued.

Meph. Tut I warrant thee. [*Turne to them.*]

Before the next Scene B has :

Enter WAGNER solus

Wag. Learned *Faustus*

To know the Secrets of Astronomy
Grauen in the booke of *Ioues* high firmament
Did mount himselfe to scale *Olympus* top,
Being seated in a chariot burning bright,
Drawne by the strength of yoaky Dragons necks,
He now is gone to proue *Cosmosgraphy*
And as I gesse will first arriue at *Rome*,
To see the Pope and manner of his Court
And take some part of Holy *Peters* feast
That to this day is highly solemnized.

[*Exit WAGNER.*]

162. *harness*] *armour*, which is the reading of A.

165. *chary*] *carefully*. Cf. Shakespeare, *Sonnet* XXII, 'keep so chary As tender nurse her babe'. The line is repeated below, II. ii. 181. There has probably been some dislocation. But the prose passage which takes the place of ll. 164-5 in A is not suggested by *E.F.B.*, apart from the tell-tale *Tut* in the last line.

S.D. *Exeunt*] As *Faustus* and *Mephistophilis* here leave the stage and re-appear in the next scene, an

intervening scene has apparently been lost. There is an indication of this in B which after *Exeunt* has 'Enter *Wagner solus*' and assigns to him the shortened A version of the Prologue by the Chorus to Act III, which it later gives in the right place in its fuller form. Probably *Wagner* did enter here and was the chief figure in a lost comic scene like Act I. ii. and iv. A has no break between Scenes i. and ii., but from *E.F.B.* it is plain that there an interval of time is intended.

SCENE II

Enter FAUSTUS in his Study and MEPHISTOPHILIS.

Faust. When I behold the heavens, then I repent,
And curse thee, wicked Mephistophilis,
Because thou hast depriv'd me of those joys.

Meph. 'Twas thine own seeking, Faustus, thank thyself.
But think'st thou heaven is such a glorious thing?
I tell thee, Faustus, it is not half so fair
As thou, or any man that breathes on earth.

Faust. How prov'st thou that?

Meph. 'Twas made for man; then he's more excellent.

Faust. If heaven was made for man, 'twas made for me: 10
I will renounce this magic and repent.

Enter the two Angels.

Good Ang. Faustus, repent; yet God will pity thee.

Bad Ang. Thou art a spirit; God cannot pity thee.

Faust. Who buzzeth in mine ears, I am a spirit?

Be I a devil, yet God may pity me;

Yea, God will pity me, if I repent.

Bad Ang. Ay, but Faustus never shall repent.

[*Exeunt Angels.*

Faust. My heart is harden'd, I cannot repent:

Scene ii.

Act II. Scene ii.] Add. Rob., Cunn., Wag.; *Scene vi.,* Ward, etc.
S.D. *Enter . . . Mephistophilis]* om. A. 2. *thee]* *the* B₆. 3. *those]* *these* B₆.
4. *'Twas . . . self]* *Why Faustus* A. 5. *But]* om. A. *is]* om. A₂-A₃.
B₂-B₆. 6. *Faustus]* om. A. *it is]* *tis* A. 7. *As thou]* at end of 6 in A.
breath(e)s] A, B₂-B₆; *breathe* B₁. 9. *'Twas]* *It was* A. *then he's]* *therefore*
is man A. 10. *heaven was]* *it were* A. 11. S.D. *Enter the two Angels]*
Enter good Angel, and euill Angel A₁-A₂; *Enter . . . euill* A₃. 12. *God]*
heaven B₆. 13. Prefix *Bad]* *Euill* A. *God]* *it* B₆. 15. *Gcd]* *heaven* B₆. 16.
Yea] *I (Ay)* A. *God]* *it* B₆. 17. S.D. *Exeunt Angels]* *Exit Angels* B; *Exeunt*
A. 18. *heart is]* *hearts so* A.

Scene ii.

1-3. Suggested by the beginning
of *E.F.B.*, ch. xix: 'Doctor
Faustus . . . became so wofull and
sorrowfull in his cogitations, that

he thought himselfe already frying
in the hottest flames of hell.'

12. *yet]* even now.

13. *spirit]* evil spirit, devil. In
E.F.B. Mephistophilis is usually
called 'the Spirit'.

Scarce can I name salvation, faith, or heaven,
 But fearful echoes thunders in mine ears, 20
 'Faustus, thou art damn'd!' Then swords, and knives,
 Poison, guns, halters, and envenom'd steel
 Are laid before me to despatch myself;
 And long ere this I should have done the deed,
 Had not sweet pleasure conquer'd deep despair.
 Have not I made blind Homer sing to me
 Of Alexander's love and Oenon's death?
 And hath not he, that built the walls of Thebes,
 With ravishing sound of his melodious harp,
 Made music with my Mephistophilis? 30
 Why should I die, then, or basely despair?
 I am resolv'd; Faustus shall not repent.—
 Come, Mephistophilis, let us dispute again,
 And reason of divine astrology.
 Speak, are there many spheres above the moon?
 Are all celestial bodies but one globe,
 As is the substance of this centric earth?

Meph. As are the elements, such are the heavens,

20-2. *But . . . halters*] A, *Swords, poysons, halters* B. 24. *done the deed*] *slaine my selfe* A. 27. *Oenon's*] *Enons* A. 32, *not*] *nerre* A. 34. *reason*] *argue* A. 35. *Speak*] *Tel me* A. *spheres*] *heauens* A. 38. *heavens*] *spheares* A.

20-2. The A text is here fuller than B which has apparently suffered from the censorship.

27. *Alexander*] Paris, the lover of Oenone.

28-9. *he . . . harp*] Amphion.

33. *dispute*] Cf. 1, Prol. 18.

34. *divine astrology*] In *E.F.B.*, ch. xviii, Faustus says to Mephistophilis: 'When I conferre *Astronomia* and *Astrologia*, as the Mathematicians and auncient writers haue left them in memory, I finde them to vary and very much to disagree: wherefore I pray thee to teach me the truth in this matter.'

36-44. *Are all . . . erring stars*] A difficult passage. Wheeler thinks that Faustus asks in ll. 36-7 whether each of the celestial bodies

is formed of one substance like the 'centric earth'. Mephistophilis's answer is that, as there are four elements, the celestial bodies are compounded of four substances. But this does not seem to account for the emphasis on 'but one globe' or to explain ll. 43-4. I suggest that Faustus asks whether all the apparently different heavenly bodies form really one globe, like the earth. Mephistophilis answers that like the elements, which are separate but combined, the heavenly bodies are separate, though their spheres are infolded, and they move on one axle-tree. Hence we are not in error in giving individual names to Saturn, Mars or Jupiter; they are separate planets.

Even from the moon unto the imperial orb,
 Mutually folded in each others' spheres, 40
 And jointly move upon one axletree,
 Whose termine is termed the world's wide pole ;
 Nor are the names of Saturn, Mars, or Jupiter
 Feign'd, but are erring stars.

Faust. But have they all

One motion, both *situ et tempore* ?

Meph. All move from east to west in four and twenty hours
 upon the poles of the world ; but differ in their motions
 upon the poles of the zodiac.

Faust. These slender questions Wagner can decide :
 Hath Mephistophilis no greater skill ? 50
 Who knows not the double motion of the planets ?
 That the first is finish'd in a natural day ;
 The second thus : Saturn in 30 years ;
 Jupiter in 12 ; Mars in 4 ; the Sun, Venus, and Mercury
 in a year ; the Moon in 28 days. These are freshmen's

39. om. A. 40. spheres] orbe A. 41. And] And Faustus all A.
 42. termine] terminine A. 44. erring] A, evening B. 44-5. But . . .
 all | One . . . tempore] F.S.B. ; printed as prose in A and B. 44. But]
 But tell me A. 46. move] jointly move A. 46. four and twenty]
 24. A. 47. motions] motion A. 48. poles] place B. 49. These] Tush, these A.
 questions] trifles A. 52. That the] the A. 53. Saturn] as Saturne A. 54.
 Jupiter in 12] at the end of 53 A. 55. These] Tush these A.

39. the imperial orb] See note on
 II. 60-2. With this line, only in B,
 compare 2 Tamb. III. iv. 48-50 :
 'Than from . . . the imperial orb
 Unto the shining bower where
 Cynthia sits.'

40. Mutually folded . . . spheres]
 Cf. Milton, *Arcades*, 64 : 'The nine
 infolded spheres.'

42. termine] B's reading is prob-
 ably correct, as there is no other
 instance of 'terminine' (A). The
 word appears to be here a tri-
 syllable. 'Termin(e)' as limit or
 boundary in an astronomical sense
 is found in Fletcher's *The Bloody
 Brother*, Act iv. ii. The play on
 'termine' and 'term'd' is to be
 noted.

44. erring stars] wandering stars,
 planets. Here A has the preferable
 reading.

45. both *situ et tempore*] In posi-
 tion and time, i.e. in the direction of
 their movements and in the time
 they take to revolve round the
 earth (Wheeler).

48. poles of the zodiac] The com-
 mon axle-tree on which all the
 spheres revolve.

53-5. Saturn . . . a year] As
 Wheeler points out, these figures
 correspond approximately to the
 number of years taken by Saturn
 and Jupiter in their revolution
 round the Sun, but are considerably
 in excess of the time taken by Mars,
 Venus, and Mercury.

questions. But, tell me, hath every sphere a dominion or intelligentia?

Meph. Ay.

Faust. How many heavens or spheres are there? 59

Meph. Nine; the seven planets, the firmament, and the imperial heaven.

Faust. But is there not *coelum igneum, et cristallinum*?

Meph. No, Faustus, they be but fables.

Faust. Resolve me then in this one question: why are not conjunctions, oppositions, aspects, eclipses, all at one time, but in some years we have more, in some less?

Meph. *Per inaequalem motum respectu totius.*

56. questions] suppositions A. 57. intelligentia] Intelligentii (j) A. 61. imperial] F.S.B. *Emperiall* B; *imperiall* A; *empyrean* Dyce, etc., A. 62-3. om. A. 64. Resolve me then] Well resolve me A. in] om. B₆. one] om. A. B₆. are] have wee A. 65. eclipses] eclipsis A. 66. in some less] some less A₂-A₃.

56-7. a dominion or intelligentia] a ruling spirit or angel. Cf. *Paradise Lost*, II. ii. and VIII, 181-2: 'pure Intelligence of Heav'n, Angel serene'. N.E.D. and Wheeler quote from Boyle, *Enquiry, Notion Natural*, 53: 'The School Philosophers teach the Coelestial Orbs to be moved or guided by Intelligences, or Angels.'

60-2. Nine . . . cristallinum?] According to Marlowe's conception, 'the centric earth' is encircled by nine spheres, i.e. 'the seven planets' mentioned in ll. 53-5, the 'firmament' or sphere of the fixed stars, and the 'imperial heaven'. Marlowe uses the phrase 'imperial heaven' or 'imperial orb' frequently also in *Tamburlaine*, e.g. 1 *Tamb.* II. vii. 15, and IV. iv. 30, and 2 *Tamb.* III. iv. 48-50 (quoted in note on l. 39 above). His spelling is *emperiall* or *imperiall*, and this should be represented in a modernized version by 'imperial', i.e. highest of all. Modern editors, however (except Miss Ellis-Fermor in her edition of *Tamburlaine*), generally have 'empyrean', with its suggestion of 'fiery'. But in ll. 62-3, in B, Marlowe denies the existence of a crystalline or fiery

sphere. The lines are necessary to explain *Nine* in l. 60. For the complete Ptolemaic system included ten spheres, as in *Paradise Lost*, III. 481-83:

'They pass the Planets Seven, and pass the Fixed.

And that crystalline sphere whose balance weighs

The trepidation talked, and that First Moved.'

Marlowe rejects the crystalline sphere, which had been introduced to account for the procession of the equinoxes, and in his scheme the imperial heaven seems to coincide with the *Primum Mobile* in Milton.

64. Resolve me] free me from doubt.

65. conjunctions, oppositions aspects] A conjunction is the apparent proximity of two heavenly bodies; an opposition is their extreme divergence; any other relative position for these two is termed an aspect' (Wheeler).

67. Per . . . totius] In suddenly making use of Latin, is Mephistophilis quoting from some academic astronomical treatise? By 'their unequal motion with regard to the whole' he means their different velocities within the universe.

Faust. Well, I am answer'd. Now tell me who made the world.

Meph. I will not.

70

Faust. Sweet Mephistophilis, tell me.

Meph. Move me not, Faustus.

Faust. Villain, have not I bound thee to tell me any thing?

Meph. Ay, that is not against our kingdom.

This is : thou art damn'd ; think thou of hell.

Faust. Think, Faustus, upon God that made the world.

Meph. Remember this.

[Exit.

Faust. Ay, go, accursed spirit, to ugly hell !

'Tis thou hast damn'd distressed Faustus' soul.

Is't not too late ?

80

Enter the two Angels.

Bad Ang. Too late.

Good Ang. Never too late, if Faustus will repent.

Bad Ang. If thou repent, devils will tear thee in pieces.

Good Ang. Repent, and they shall never raze thy skin.

[Exeunt Angels.

Faust. O, Christ, my Saviour, my Saviour,

Help to save distressed Faustus' soul !

Enter LUCIFER, BELZEBUB, and MEPHISTOPHILIS.

68. *Now tell]* tell A. 72. *Faustus]* for I will not tell thee A. 73. *not I]* I not A₁. 74. *Ay]* om. B₃-B₆. *Ay . . . Kingdom]* A adds *but this is*. 75. *This is . . . hell]* *Thinke thou on hell Faustus, for thou art damnd* A. 76. *Prefix Faust.]* A and B; G[ood] Angel conj. Goll. (following a suggestion of Wag.) who transfers the S.D. from 80 to 75. 80. S.D. *Enter . . . Angels]* *Enter good Angell and euill A₁-A₂; and euil. Angel A₃*. 81 and 83. *Prefix Bad]* *Euill* A. 82. *will]* can A. 83. *will]* shall A. 84. *raze]* B₄ Dyce to Goll.; *race* A; *raise* B₁-B₃; *rase* B₅-B₆. S.D. *Exeunt Angels]* om. A. 85. *O]* Ah A; *Ay* Ward, Goll. *my Saviour]* not repeated in A. 86. *Help]* seeke A. 85-6. *Christ . . . soul]* prose in A; *help distressed Faustus* B₆.

74. *that . . . kingdom]* Cf. *E.F.B.*, ch. xix: 'I am not bound unto thee in such respects as concern the hurt of our Kingdom.'

76. *prefix Faust.]* Wagner, followed by Ward and Gollancz, is not justified in changing this to *Good*

Angel, as in the Qq., the Angels do not enter till after l. 80.

84. *raze]* touch the surface of, graze.

85. *O]* A has 'Ah', but there is no authority for 'Ay', the reading of Ward and Gollancz.

Luc. Christ cannot save thy soul, for he is just :

There's none but I have interest in the same.

Faust. O, what art thou that look'st so terribly ?

Luc. I am Lucifer,

90

And this is my companion prince in hell.

Faust. O, Faustus, they are come to fetch thy soul !

Belz. We are come to tell thee thou dost injure us.

Luc. Thou call'st on Christ, contrary to thy promise.

Belz. Thou shouldst not think on God.

Luc. Think on the devil.

Belz. And his dam too.

Faust. Nor will I henceforth : pardon me in this,

And Faustus vows never to look to heaven,

Never to name God, or to pray to him,

100

To burn his Scriptures, slay his ministers,

And make my spirits pull his churches down.

Luc. So shalt thou show thyself an obedient servant,

And we will highly gratify thee for it.

Belz. Faustus, we are come from hell in person to show thee some pastime : sit down, and thou shalt behold the Seven Deadly Sins appear to thee in their own proper shapes and likeness.

87. *Christ*] *He* B₈. 89. *what*] *who* A. *terribly*] *terrible* A. 90-1. one line in A and B. 92. *fetch*] *fetch away* A. *thy soul*] *thee* B₈. 93-7. assigned as one speech to Lucifer in A. 93. *are*] om. A. 94. *call'st on*] *talkst of* A. *Christ*] *heaven* B₈. 95. *on God*] *of God* A. *on heaven* B₈. 96. *on the*] *of the* A₁-A₂. 97. *his dam*] *of his dame* A. 98. *I . . . me in*] A ; *Faustus . . . him for* B. 100-2. om. B. 103-4. one line in A, *Do so, and we will highly gratifie thee*. 105. Prefix *Belz.*] om. A, which assigns 105-8 to Lucifer. *in person*] om. A. 106. *behold*] *see at* A. 107. *to thee*] *own*] om. A. 108. *and likeness*] om. A.

88. *interest in*] a legal claim on. 100-2. Omitted in B, owing to the Censor.

105-7. *to show thee some pastime . . . the Seven Deadly Sins*] In *E.F.B.*, ch. xix, Lucifer tells Faustus, 'I am come to visite thee and to shewe thee some of our hellish pastimes, in hope that will drawe and confirme thy minde a little more stedfast vnto vs.' The aim of the entertainment is omitted by Marlowe, who also (if it is from his

pen) changed its character. In *E.F.B.* seven of the principal devils, Belial, Beelzebub, Astaroth, Chamagosta, Anobis, Dythykan and Brachus appear in animal form, with a crew of minor devils. The number seven suggested the substitution of the Sins, for whom it may have been easier to provide suitable conventional costumes (as for the characters in Tarleton's play *The Seven Deadlie Sins*) than for a similar number of animal-devils.

Faust. That sight will be as pleasing unto me,
As Paradise was to Adam, the first day 110
Of his creation.

Luc. Talk not of Paradise or creation ; but mark the show.
Go, Mephistophilis, fetch them in.

Enter the 7 Deadly Sins.

Belz. Now, Faustus, question them of their names and
dispositions.

Faust. That shall I soon. What are thou, the first ? 116

Pride. I am Pride. I disdain to have any parents. I am
like to Ovid's flea ; I can creep into every corner of a
wench ; sometimes, like a periwig, I sit upon her brow ;
next, like a necklace I hang about her neck ; then, like
a fan of feathers, I kiss her lips, and then turning myself
to a wrought smock do what I list. But, fie, what a
smell is here ! I'll not speak another word, unless the
ground be perfum'd, and cover'd with cloth of arras.

Faust. Thou art a proud knave, indeed ! What are thou,
the second ?

Covet. I am Covetousness, begotten of an old churl in a
leather bag : and might I now obtain my wish, this
house, you and all, should turn to gold, that I might
lock you safe into my chest. O my sweet gold ! 130

Faust. And what art thou, the third ?

109. *pleasing unto*] A ; *pleasant to* B₁-B₂ ; *pleasant unto* B₃-B₆. 112.
or] *nor* A. *the*] *this* A. 113. *fetch*] *and fetch* B₃-B₆. *Go . . . in*] *talke of*
the diuel, and nothing else : come away A. S.D. 7] *seauen* A. 114. *ques-*
tion] *examine* A. *their*] *their seuerall* A. 116. *That . . . soon*] *om.* A.
120. *next . . . neck*] *om.* A. 120. *then*] *or* A. 121. *her lips*] A ; *her* B.
121-2. *and . . . list*] *indeede I doe, what doe I not ?* A. 123. *smell*] *scent*
A. *another word*] A ; *a word more for a Kings ransome* B. 124.
be] *were* A. 125. *Thou . . . indeed*] *om.* A. 127-8. *a leather*] *an olde*
leatherne A. *now obtain*] *haue* A. 128-9. *this house*] *I would desire, that this*
house A. *you and all*] *and all the people in it* A. *should turn*] *were turnd* A.
130. *safe into my chest*] *vppe in my good chest* A. 131. *And what*] *What* A.

118. *Ovid's flea*] The *Carmen de Pulice*, probably of medieval origin, was attributed to Ovid.

123. *another word*] The A reading has been preferred, as ' for a King's ransom ' occurs below, l. 165-6, and is more appropriate on the lips of Sloth.

124. *cloth of arras*] cloth woven in Arras in Flanders, used for tapestry hangings, but which Pride would have as a carpet beneath her feet.

131-2. *the third . . . Envy*] In A *Wrath* precedes, instead of following, *Envy*.

Envy. I am Envy, begotten of a chimney-sweeper and an oyster-wife. I cannot read, and therefore wish all books burn'd. I am lean with seeing others eat. O, that there would come a famine over all the world, that all might die, and I live alone ! then thou should'st see how fat I'd be. But must thou sit, and I stand ? come down, with a vengeance !

138

Faust. Out, envious wretch !—But what art thou, the fourth ?

Wrath. I am Wrath. I had neither father nor mother : I leapt out of a lion's mouth when I was scarce an hour old ; and ever since have run up and down the world with these case of rapiers, wounding myself when I could get none to fight withal. I was born in hell ; and look to it, for some of you shall be my father.

Faust. And what art thou, the fifth ?

Glut. I am Gluttony. My parents are all dead, and the devil a penny they have left me, but a small pension, and that buys me thirty meals a day and ten bevers—a small trifle to suffice nature. I come of a royal pedigree ! my father was a Gammon of Bacon, and my mother was a Hogshead of Claret wine ; my godfathers were these, Peter Pickled-herring and Martin Martle-

132-39. In A these lines follow, instead of preceding, 140-45. 134. burn'd] were burnt A. 135. over] through A. 137. I'd] I would A. 139. Out . . . wretch !—But what] Away . . . rascall: what art A. 139. fourth] fift A. 141. an hour] half an houre A. 142. have] I have A. ever . . . have] have euer since B₃-B₆. 143. these] this A. 144. could get none] I had no body A. 146. fifth] fourth A. 147. I] who I sir, I A. 148. small] bare A. 149. buys me] is A. 150. I] O I A. 151. pedigree] parentage A. father] grandfather A. 151-2. and my mother was] my grandmother A. 153. Pickled] Pickle A.

132-3. begotten . . . oyster-wife] 'and therefore black and malodorous' (Wheeler).

143. these case] The reading of B, as against this of A, is supported by 'two case of pistols' in a S.D. in *The White Devil*, v. vi. The reference is to a pair of rapiers in a single sheath.

145. some of you] addressed to the devils.

shall be] is bound to be.

149. bevers] light 'pick-me-ups between breakfast and dinner.

153. Pickled-herring] The B reading makes it clear that the reference is chiefly to the literal meaning of the words, though there is also a play upon 'Pickle-herring' in the sense of 'buffoon'.

153-4. Martlemas-beef] Martinmas, the 11th of November, was the customary time for hanging up meat, which has been salted for the winter.

mas-beef. But my godmother, O she was an ancient gentlewoman ; her name was Margery March-beer. Now, Faustus, thou hast heard all my progeny ; wilt thou bid me to supper ?

Faust. Not I.

Glut. Then the devil choke thee. 159

Faust. Choke thyself, glutton !—What art thou, the sixth ?

Sloth. Heigh ho ! I am Sloth. I was begotten on a sunny bank, where I have lain ever since ; and you have done me great injury to bring me from thence : let me be carried thither again by Gluttony and Lechery. Heigh ho ! I'll not speak a word more for a king's ransom.

Faust. And what are you, Mistress Minx, the seventh and last ?

Lechery. Who, I, sir ? I am one that loves an inch of raw mutton better than an ell of fried stockfish, and the first letter of my name begins with Lechery. 171

Luc. Away, to hell, away, on Piper !

[*Exeunt the 7 Sins.*]

154. *But*] *O but* A. *O she*] *she* A. *ancient*] *iolly* A. 155. *gentlewoman ; her name*] *gentlewoman, and wel beloued in euery good towne and Citie, her name* A. *Margery*] *mistresse Margery* A. 158. *Not I*] *No, Ile see thee hanged (hang'd first A₂—A₃), thou wilt eate vp all my victualls* A. 161. *Heigh ho*] *om.* A. *begotten*] A and B ; *born, conj.* Ward, Goll. 162–4. *and you . . . Lechery*] A ; *om.* B. 165. *Heigh ho*] *om.* A. *a] more*] *another* A. 167. *And what*] *What* A. 171. *Lechery*] A and B ; *L conj.* Coll., Dyce₂, Cunn., Bull., Goll. 172. *Prefix Luc.*] *om.* A, which places it before a following line omitted in B, *Now Faustus, how dost thou like this?* Dyce prefixes *Faustus. 172. away, on Piper*] *to hel* A. S.D. *the 7*] *the* A.

155. *March-beer*] 'A choice kind of ale, made generally in the month of March, and not fit to drink till it was two years old' (Nares).

156. *progeny*] Here used in its older sense of 'lineage'.

170. *mutton*] There is a play on the use of the word for 'a loose woman'. Cf. 'a laced mutton', *Two Gent. of Ver.*, I. i. 102.

stockfish] dried codfish.

170–1. *first letter . . . Lechery*] Following a suggestion first made by Collier in 1856, Dyce, in his second edition, Bullen and Gollancz have

substituted *L* for *Lechery*, the last-named declaring that the play upon *L* and *Hell* and *ell* makes the change irresistible. But the form of jest, as it appears in all the Qq., was a common one. P. A. Daniel (*Athenæum*, 14 Oct. 1876) quotes from Latimer, *Seven Sermons*: 'They cal them rewardes, but brybes is the first letter of theyr Christiane name'; and from *Euphues and his England*: 'A gentlewoman . . . the first letter of whose name . . . is Camilla.'

172. *on Piper*!] Apparently addressed to a musician on the stage

Faust. O, how this sight doth delight my soul!

Luc. But, Faustus, in hell is all manner of delight.

Faust. O, might I see hell, and return again safe, how happy were I then!

Luc. Faustus, thou shalt. At midnight I will send for thee.

Meanwhile peruse this book and view it thoroughly,

And thou shalt turn thyself into what shape thou wilt.

Faust. Thanks, mighty Lucifer!

180

This will I keep as chary as my life.

Luc. Now, Faustus, farewell.

Faust. Farewell, great Lucifer. Come, Mephistophilis.

[*Exeunt omnes several ways.*]

SCENE III^B

An Inn-yard.

Enter ROBIN with a book.

Robin. What, Dick, look to the horses there, till I come again. I have gotten one of Doctor Faustus' conjuring books, and now we'll have such knavery, as't passes.

173. *how . . . delight*] *this feedes A.* 174. *But*] *Tut A.* 175. *safe*] *om.* A. 177. *Faustus*] *om. A.* *At . . . thee*] *I wil send for thee at midnight A.* 178. *Meanwhile . . . thoroughly*] *in mean time take this booke, peruse it throwly A.* 180. *Thanks*] *Great thanks A.* 182. *Now . . . farewell*] *Farewel Faustus, and thinke on the diuel A.* 183. *S.D. several ways*] *om. A, B.*

Scene iiib.

Act II. Scene iiib] *Add. F.S.B. ; Act II. Scene v. Rob. ; Act II. Scene iii. Cunn., Wag. ; Scene vii. Brey., Goll.* This scene is omitted here in A, which has a different version of it after the Chorus, called in this edition the Prologue to Act IV. (p. 123). As the variants are beyond the scope of footnotes, the A version is printed after this scene. *S.D. An Inn-Yard*] *Add. F.S.B. S.D. Robin with a book*] *Dyce, etc. ; the Clowne B. 1. Prefix Robin*] *Dyce, etc. ; om. B.*

who probably headed the procession of the Seven Sins on and off. In *Much Ado*, v. iv. 130-1, the musicians are addressed by Benedick:

'Strike up pipers.'

178-79. Based on *E.F.B.*, ch. xix: '*Lucifer . . . gaue Faustus a booke, saying holde, doe what thou wilt, which hee looking vpon,*

straightwaies changed himself into a Hog, then into a Worme, then into a Dragon.'

181. Repeated from II. i. 165. See note.

Scene iii b.

3. *as't passes*] *as beats everything.*

Enter DICK.

Dick. What, Robin, you must come away and walk the horses.

Robin. I walk the horses? I scorn't, 'faith, I have other matters in hand, let the horses walk themselves and they will. [*Reads.*] *A per se ; a, t. h. e. the ; o per se ; o deny orgon, gorgon.* Keep further from me, O thou illiterate and unlearned hostler. 10

Dick. 'Snails, what hast thou got there? a book? why, thou canst not tell ne'er a word on't.

Robin. That thou shalt see presently. Keep out of the circle, I say, lest I send you into the ostry with a vengeance.

Dick. That's like, 'faith: you had best leave your foolery, for an my master come, he'll conjure you, 'faith.

Robin. My master conjure me? I'll tell thee what, an my master come here, I'll clap as fair a pair of horns on's head as e'er thou sawest in thy life.

Dick. Thou need'st not do that, for my mistress hath done it. 21

Robin. Ay, there be of us here that have waded as deep into matters as other men, if they were disposed to talk.

Dick. A plague take you, I thought you did not sneak up and down after her for nothing. But I prithee, tell me, in good sadness, Robin, is that a conjuring book?

Robin. Do but speak what thou'lt have me to do, and I'll do't: If thou'lt dance naked, put off thy clothes, and I'll

6. 'faith] ifaith B₂-B₆. 7. and] an B₂-B₆, Goll. 8. S.D. Reads] Add. Dyce. 9. o deny] o per he e, veni B₆. 12. not] om. B₂. not tell] om. B₃-B₆. 15. 'faith] ifaith B₂-B₆. 18. as fair a] a fayre B₂-B₆. 20. need'st] needs B₅-B₆. 21. it] that B₆. 27, 28, 29. thou'lt] B₂-B₆; thou't B₁.

8 *A per se*] A by itself, used in Eliz. English of something unique, but here the beginning of a mock invocation, with two burlesque variations of it.

9. *o deny . . . gorgon*] A parody of Faustus's invocation of *Demogorgon*, i. iii. 19.

11. 'Snails] For this somewhat uncommon expletive cf. Sir J.

Hayward, *King Henry IV*, i. 19: 'Sir Hugh swore, swownes and snayles, let vs set vpon them.'

14. *ostrey*] inn. Cf. iv. v a. 73.

22-3. *waded . . . matters*] For the *double-entendre* cf. *Jul. Caes.* i. i. 25-6: 'I meddle with no tradesman's matters, nor women's matters.'

26. *sadness*] seriousness.

conjure thee about presently : or if thou'lt go but to the tavern with me, I'll give thee white wine, red wine, claret wine, sack, muscadine, malmesey, and whippincrust, hold belly, hold, and we'll not pay one penny for it.

Dick. O brave, prithee let's to it presently, for I am as dry as a dog.

Robin. Come then, let's away.

34

[*Exeunt.*]

SCENE IIIA

An Inn-yard.

Enter ROBIN the Ostler, with a book in his hand.

Robin. O, this is admirable ! here I ha' stolen one of Doctor Faustus' conjuring books, and, i' faith, I mean to search some circles for my own use. [*Draws circles on the ground.*] Now will I make all the maidens in our parish dance at my pleasure stark naked before me, and so by that means I shall see more than ere I felt or saw yet.

Enter RALPH, calling ROBIN.

Ralph. Robin, prithee, come away ; there's a gentleman tarries to have his horse, and he would have his things rubb'd and made clean : he keeps such a chafing with

33. *prithee*] *I prethee* B₂-B₆. 35. *let's*] *let us* B₂-B₆.

Scene iii a.

Act II. iii. a] Add. F.S.B. ; *Scene viii.* Ward, Bull., Brey. ; *Scene ix.* Goll. S.D. *An Inn-yard*] Bull. ; *Near an inn* Dyce, Ward, Goll. 3. *my*] *mine* A₂-A₃. 4. *will I*] *I will* A₃. 6. S.D. *Ralph*] spelt *Rafe* in A here and so throughout.

31. *muscadine*] a strong, sweet wine made from the muscat grape. 2 *Tamb.* iv. iii. 19 has the variant form, 'strongest muscadel'.

malmesey] another strong, sweet wine, originally coming from Monemvasia in the Morea.

31-2. *whippincrust*] probably a corruption (not found elsewhere) of 'hippocras', a wine flavoured with spices. See note on iii a. 25 below.

33. *O brave*] On this exclamation see Introduction, V. p. 27.

my mistress about it ; and she has sent me to look thee out ; prithee, come away. II

Robin. Keep out, keep out, or else you are blown up, you are dismemb'ed, Ralph : keep out, for I am about a roaring piece of work.

Ralph. Come, what doest thou with that same book ? thou canst not read !

Robin. Yes, my master and mistress shall find that I can read, he for his forehead, she for her private study ; she's born to bear with me, or else my art fails.

Ralph. Why, Robin, what book is that ? 20

Robin. What book ? why, the most intolerable book for conjuring that ere was invented by any brimstone devil.

Ralph. Canst thou conjure with it ?

Robin. I can do all these things easily with it ; first, I can make thee drunk with ippocras at any tavern in Europe for nothing ; that's one of my conjuring works.

Ralph. Our master Parson says that's nothing.

Robin. True, Ralph : and more, Ralph, if thou hast any mind to Nan Spit, our kitchenmaid, then turn her and wind her to thy own use, as often as thou wilt, and at midnight. 31

Ralph. O, brave, Robin ! shall I have Nan Spit, and to mine own use ? On that condition I'll feed thy devil with horse-bread as long as he lives, of free cost.

Robin. No more, sweet Ralph ; let's go and make clean our boots, which lie foul upon our hands, and then to our conjuring in the devil's name. [*Exeunt.*]

15. *that*] *the* A₂-A₃. 25. *tavern*] A₂-A₃; *taberne* A₁. 29. *her*] om. A₂-A₃.
30. *thy*] *thine* A₂-A₃.

Scene iii a.

10-11. *look thee out*] find thee out by looking.

12. *Keep out*] Not merely 'keep off', as Ward interprets it, but keep outside of the circles which Robin has drawn.

13-14. *roaring*] fit for a 'roarer', wild and dangerous.

21. *intolerable*] Robin probably means 'incomparable'.

25. *ippocras*] a spiced wine, strained through a bag, named after the Greek physician, Hippocrates.

34. *horse-bread*] coarse bread which was specially made to feed horses.

ACT III

PROLOGUE

Enter the Chorus.

Chor. Learned Faustus,

To find the secrets of astronomy
Graven in the book of Jove's high firmament,
Did mount him up to scale Olympus' top,
Where sitting in a chariot burning bright,
Drawn by the strength of yoked dragons' necks,
He views the clouds, the planets, and the stars,
The tropic zones, and quarters of the sky,
From the bright circle of the hornèd moon,
E'en to the height of *Primum Mobile* :
And whirling round with this circumference,
Within the concave compass of the pole ;
From east to west his dragons swiftly glide,
And in eight days did bring him home again.
Not long he stayed within his quiet house,

10

Act III. Prologue.

Act III. Prologue] Add. F.S.B. *Act the Third]* Rob., Cunn., Wag. S.D. *the Chorus]* Chorus B₈-B₈; *Wagner solus* A. 1. Prefix *Chor.*] Add. Dyce, etc. 1-2. one line in B. 2. *find]* know A. 4. *him up]* *himself* A; *him* om. B₈; *him up* om. B₈. 5. *Where sitting]* *Being seated* A. 6. *yoked]* *yoky* A. 7-19. om. A. 7. *He views]* *To view* B₈-B₈. 11. *this]* *his* B₈. 15. *his]* *this* B₈.

Act III. Prologue.

1-14. These lines in the longer form of this Chorus found in B are based on E.F.B., ch. xxi. See Appendix I.

10. *Primum Mobile]* Cf. E.F.B. : 'It is the axle of the heauens that moueth the whole firmament.' See note on II. ii. 60-2 for Marlowe's

apparent conception of the *Primum Mobile*.

15-21. Based on E.F.B., beginning of ch. xxii, though Marlowe varies from his source in making Faustus now ride on a dragon. In E.F.B. Mephistophilis changes himself into the likeness of a flying horse upon which Faustus sits.

To rest his bones after his weary toil,
 But new exploits do hale him out again,
 And mounted then upon a dragon's back,
 That with his wings did part the subtle air,
 He now is gone to prove cosmography, 20
 That measures coasts, and kingdoms of the earth :
 And, as I guess, will first arrive at Rome,
 To see the Pope and manner of his court,
 And take some part of holy Peter's feast,
 The which this day is highly solemniz'd. [Exit.

SCENE I

The Pope's Privy-chamber.

Enter FAUSTUS and MEPHISTOPHILIS.

Faust. Having now, my good Mephistophilis,
 Pass'd with delight the stately town of Trier,
 Environ'd round with airy mountain-tops,
 With walls of flint, and deep entrenched lakes,
 Not to be won by any conquering prince ;
 From Paris next, coasting the realm of France,
 We saw the river Maine fall into Rhine,

21. om. A ; coasts] costs B₁. 25. *The which*] *That* to A. 25. S.D. *Exit*] *Exit Wagner* A.

Scene i.

Act III.] B₆. Act III. Scene i. Add. Rob., Cunn., Wag. ; Scene vii. Ward, Bull., Brey. ; Scene viii. Goll. S.D. The Pope's Privy-chamber] Add. Dyce, etc. For the version of this scene in B₆ see Appendix IV. 3. round] om. B₆-B₈. 7. Rhine] A, B₁-B₂, Rhines B₃-B₅.

20-1. *to prove cosmography . . . earth*] expanded, in more technical language, from *E.F.B.*, 'my pretence is to visite the whole face of the earth'.

22. *will first arrive at Rome*] In *E.F.B.* Faustus's visit to Rome was not made on this second flight, which occupied twenty-five days, but on a third flight after he had taken 'a little rest at home'. Marlowe may have omitted all mention of the details of the second

flight, which are fully recorded in *E.F.B.*, because during it Faustus 'saw very little that delighted his minde'.

Scene i.

1-46. Based closely upon the account of Faustus's third flight in *E.F.B.*, ch. xxii. See Appendix I.

2. *Trier*] The ancient city on the Mosel, now familiar as Treves.

4. *entrenched lakes*] the moat.

6. *coasting*] passing along the side of.

Whose banks are set with groves of fruitful vines ;
 Then up to Naples, rich Campania,
 Whose buildings fair and gorgeous to the eye, 10
 The streets straight forth, and paved with finest brick,
 Quarters the town in four equivalents ;
 There saw we learned Maro's golden tomb,
 The way he cut, an English mile in length,
 Thorough a rock of stone, in one night's space ;
 From thence to Venice, Padua, and the East,
 In one of which a sumptuous temple stands,
 That threatens the stars with her aspiring top,
 Whose frame is paved with sundry coloured stones,
 And roof'd aloft with curious work in gold. 20
 Thus hitherto hath Faustus spent his time :
 But tell me now, what resting-place is this ?
 Hast thou, as erst I did command,
 Conducted me within the walls of Rome ?

Meph. I have, my Faustus, and for proof thereof
 This is the goodly Palace of the Pope ;

9. *up to*] *unto* B₃-B₅. 12. *om.* B. *four*] *forme* A₃. *equivalents*] *equiuolence* A₁-A₂; *equiuolent* A₃. 15. *Thorough*] A; B₅ (*Thorow*); *Through* B₁-B₄. 16. *East*] *rest* A. 17. *one*] *midst* A. 19-20. *om.* A. 22. *me*] *om.* B₄. 25-8. A has in prose, *Faustus I haue, and because we wil not be unprovided, I haue taken vp his holinesse priuy chamber for our use.*

8. *Whose banks . . . vines*] This feature is not in *E.F.B.*

11. *straight forth*] More explicit in *E.F.B.*: 'straight foorth from one end of the towne to the other as a line.'

12. As this line is found only in A, and there is nothing corresponding to it in *E.F.B.*, it looks like an interpolation. *Quarters* is here used in its literal sense of dividing into four equal parts.

13. *Maro's golden tomb*] Publius Vergilius Maro was buried at Naples, 19 B.C.

14-15. Virgil's tomb was at the end of the promontory of Posilippo, between the bays of Naples and Baiae. Through this promontory there runs a tunnel, ascribed by

legend to Virgil's magical arts. Dyce quotes from Petrarch's *Itinerarium Syriacum*: 'Inter Falernum et mare mons est saxeus, hominum manibus confossus, quod vulgus insulam a Virgilio magicis cantaminibus factum putant.'

16. *the East*] The 'B' reading is preferable to 'the rest' (A). Faustus would have to fly eastward from Naples to reach Venice and Padua, through towns described in *E.F.B.*, before he arrives in Rome.

17. *In one . . . temple stands*] St. Mark's in Venice.

18. A characteristic Marlovian addition to the *E.F.B.* description.

19-20. These lines, found only in B, are based directly upon *E.F.B.* See Appendix I.

And cause we are no common guests

I choose his privy-chamber for our use.

Faust. I hope his Holiness will bid us welcome.

Meph. All's one, for we'll be bold with his venison. 30

But now, my Faustus, that thou may'st perceive

What Rome contains for to delight thine eyes,

Know that this city stands upon seven hills

That underprop the groundwork of the same :

Just through the midst runs flowing Tiber's stream,

With winding banks that cut it in two parts ;

Over the which four stately bridges lean,

That make safe passage to each part of Rome :

Upon the bridge called Ponte Angelo

Erected is a castle passing strong, 40

Where thou shalt see such store of ordinance,

As that the double cannons, forg'd of brass,

Do match the number of the days contain'd

Within the compass of one complete year :

Beside the gates, and high pyramides,

That Julius Cæsar brought from Africa.

29. *us*] *you* B₃-B₆. 30. *All's one, for*] *Tut, tis no matter man* A. *ven(i)son*] *good cheare* A. 31. *But*] *And* A. 32. *contains for*] *containeth* A. *thine eyes*] *thee with* A. 34. *underprop*] *underprops* A. 35-6. *om.* A. 37. *four*] A; *two* B. *lean(c)*] A and B; *leade conj.* Brey. 38. *make*] *makes* A. 39. *Ponte*] Dyce, etc., *Ponto* A and B. 41. *Where thou shalt see*] *Within whose walles* A. *ordinance*] *ordnance are* A. 42. *As that the*] *And* A. *forg'd of*] *fram'd of carued* A. 43-4. A has one line, *As match the dayes within one compleate yeare.* 43. *match*] A, B₂-B₅. *watch* B₁. 45. *Beside*] *Besides* A. 46. *That*] *Which* A.

33. *seven hills*] Not mentioned in *E.F.B.*

35-6. Found only in B, and based directly upon *E.F.B.*

37. *four stately bridges*] *E.F.B.* has 'four great stone bridges'. A has here the right reading; B has repeated 'two' in mistake from the previous line.

lean] *bend*. Breymann's conjecture of 'lead' is unnecessary.

39-40. *Upon the bridge . . . castle*] *Ponte Angelo*, formerly the *Pons Aelius*, built A.D. 135 by Hadrian to connect his mausoleum

with the Campus Martius; the mausoleum is now the Castello di S. Angelo. It directly faces the bridge, but is not, and never was, built upon it' (Wheeler).

42. *double cannons*] Probably nothing more than a rhetorical paraphrase of *E.F.B.*, 'Pieces that will shoote seven bullets off with one fire'.

45-6. These lines condense, to the point of obscurity, the passage in *E.F.B.*, which mentions that 'the Citie hath eleuen gates', and then tells in succession of St. Peter's

Faust. Now, by the kingdoms of infernal rule,
 Of Styx, of Acheron, and the fiery lake
 Of ever-burning Phlegethon, I swear
 That I do long to see the monuments 50
 And situation of bright splendid Rome :
 Come, therefore, let's away.

Meph. Nay, stay, my Faustus ; I know you'd see the Pope
 And take some part of holy Peter's feast,
 The which, in state and high solemnity,
 This day is held through Rome and Italy,
 In honour of the Pope's triumphant victory.

Faust. Sweet Mephistophilis, thou pleasest me,
 Whilst I am here on earth, let me be cloy'd
 With all things that delight the heart of man. 60
 My four-and-twenty years of liberty
 I'll spend in pleasure and in dalliance,
 That Faustus' name, whilst this bright frame doth stand,
 May be admired through the furthest land.

Meph. 'Tis well said, Faustus, come then, stand by me
 And thou shalt see them come immediately.

48. of Acheron] Acheron A. 53. stay, my Faustus] Faustus, stay A.
 see] faine see A. 55-7. A has instead :

Where thou shalt see a troupe of bald-pate Friars
 Whose *summum bonum* is in belly-cheare.

On the lines that follow in A see textual note on Scene ii. 9-25 below.
 55. in state and] B₂-B₆; this day with B₁. 58-202. om. A.

Church, its Campo Santo, and its
 'Churchyard' where Faustus 'saw
 the *Pyramide* that *Julius Caesar*
 brought out of Africa'. *Pyra-*
mides is elsewhere mainly used as a
 plural by Marlowe, but it is found
 also as a singular in *The Massacre*
at Paris, Sc. ii. 43-5 :

'Set me to scale the high Pyramides,
 And thereon set the diadem of
 France ;
 I'll either rend it with my nails to
 naught' ;

and the quotation from *E.F.B.* sug-
 gests that it is so used here. For its
 extended meaning of 'obelisk' or
 'spire' cf. *Dido* III. i. 121-2 :

'The masts, whereon thy swelling
 sails shall hang,
 Hollow pyramides of silver plate.'
E.F.B. confuses Julius Caesar with
 Constantius, who brought the
 obelisk from Thebes in Egypt to
 Rome.

51. bright splendid] brilliantly
 magnificent.

53-6. I know . . . Italy] A slight
 variation of Act III, Prologue,
 ll. 22-5.

57. the Pope's triumphant victory]
 This reference seems to be purely
 fictitious.

63-4. The first rhymed couplet in
 the play.

Faust. Nay, stay, my gentle Mephistophilis,
 And grant me my request, and then I go.
 Thou know'st within the compass of eight days
 We view'd the face of heaven, of earth and hell. 70
 So high our dragons soar'd into the air,
 That looking down, the earth appear'd to me
 No bigger than my hand in quantity.
 There did we view the kingdoms of the world,
 And what might please mine eye, I there beheld.
 Then in this show let me an actor be,
 That this proud Pope may Faustus' cunning see.
Meph. Let it be so, my Faustus, but, first stay,
 And view their triumphs, as they pass this way.
 And then devise what best contents thy mind 80
 By cunning in thine art to cross the Pope,
 Or dash the pride of this solemnity ;
 To make his monks and abbots stand like apes,
 And point like antics at his triple crown :
 To beat the beads about the friars' pates,
 Or clap huge horns upon the Cardinals' heads ;
 Or any villainy thou canst devise,
 And I'll perform it, Faustus : Hark ! they come :
 This day shall make thee be admir'd in Rome.

77 and 81. *cunning*] B₄-B₅; *comming* B₁-B₂. 82. *this*] *his* B₄-B₅.
 84. *at*] *to* B₄-B₅. 88. *it*] om. B₂-B₅.

69-75. Faustus here returns to the subject of his first flight recounted in Act III, Prologue, 1-14, and keeps in some details closer to *E.F.B.*, e.g. with ll. 72-3, cf. 'as I came down . . . me thought that the whole length of the earth was not a span long'.

79. *triumphs*] spectacular displays.

89. S.D. *pillars*] portable pillars which appear to have been substituted by Wolsey for the silver mace to which a Cardinal had a right. This English usage, continued by Pole, is here transferred to Rome.

procession] A litany or office sung in a religious procession.

the Pope] No particular Pope is named in *E.F.B.* or in the A version of *Dr. Faustus*. In B, l. 126 of this scene, he is addressed as 'Pope Adrian', apparently Adrian VI (1522-3), who was contemporary with the historical Faustus.

Raymond, King of Hungary] A personage unknown to history.

Bruno] unhistorical in the sixteenth century. A 'Saxon Bruno' had been Pope as Gregory V, A.D. 996-9.

Enter the Cardinals and Bishops, some bearing crosiers, some the pillars, Monks and Friars singing their procession. Then the Pope, and RAYMOND, KING OF HUNGARY, with BRUNO led in chains.

Pope. Cast down our footstool.

Ray. Saxon Bruno, stoop, go

Whilst on thy back his Holiness ascends
Saint Peter's chair and state pontifical.

Bruno. Proud Lucifer, that state belongs to me :
But thus I fall to Peter, not to thee.

Pope. To me and Peter shalt thou grovelling lie,
And crouch before the Papal dignity ;
Sound trumpets, then, for thus Saint Peter's heir,
From Bruno's back, ascends Saint Peter's chair.

[A flourish while he ascends.]

Thus, as the gods creep on with feet of wool,
Long ere with iron hands they punish men, 100
So shall our sleeping vengeance now arise,
And smite with death thy hated enterprise.
Lord Cardinals of France and Padua,
Go forthwith to our holy Consistory,
And read amongst the Statutes Decretal,
What, by the holy Council held at Trent,
The sacred synod hath decreed for him
That doth assume the Papal government
Without election, and a true consent :
Away, and bring us word with speed. 110

First Card. We go, my Lord. *[Excunt Cardinals.]*

Pope. Lord Raymond.

90. printed as two lines in B. 102. om. B₂-B₅. 104. *our*] *the* B₂-B₅.
110. S.D. *Excunt*] *Exit* B.

92. *state pontifical*] On this type of inversion see Introduction, V., p. 29.

98. S.D. *flourish*] a fanfare of trumpets.

103. *Cardinals of France and Padua*] Not mentioned in E.F.B.

They appear only in the B version.

105. *Statutes Decretal*] Statutes containing a Papal decree on doctrine or ecclesiastical law.

106. *Council held at Trent*] Between 1545 and 1563.

Faust. Go, haste thee, gentle Mephistophili.
 Follow the Cardinals to the Consistory ;
 And as they turn their superstitious books,
 Strike them with sloth, and drowsy idleness ;
 And make them sleep so sound, that in their shapes
 Thyself and I may parley with this Pope,
 This proud confronter of the Emperor :
 And in despite of all his Holiness
 Restore this Bruno to his liberty,
 And bear him to the States of Germany.

120

Meph. Faustus, I go.

Faust. Despatch it soon,

The Pope shall curse that Faustus came to Rome.

[*Exeunt* FAUSTUS and MEPHISTOPHILIS.]

Bruno. Pope Adrian, let me have right of law,
 I was elected by the Emperor.

Pope. We will depose the Emperor for that deed,
 And curse the people that submit to him ;
 Both he and thou shalt stand excommunicate, 130
 And interdict from Church's privilege
 And all society of holy men :
 He grows too proud in his authority,
 Lifting his lofty head above the clouds,
 And like a steeple over-peers the Church :
 But we'll pull down his haughty insolence.
 And as Pope Alexander, our progenitor,
 Trod on the neck of German Frederick,
 Adding this golden sentence to our praise :—
 ' That Peter's heirs should tread on Emperors, 140
 And walk upon the dreadful adder's back,
 Treading the lion and the dragon down,

118. *this]* *the* B₂-B₅. 126. *right]* B₃-B₅; *some right* B₁-B₂. 130.
shalt] *shall* B₃-B₅.

137-8. *Pope Alexander . . . Ger-* *pelled the emperor Frederick*
man Frederick] *Alexander III,* *Barbarossa to acknowledge his*
Pope from 1159 to 1181, com- *supremacy.*

And fearless spurn the killing basilisk':
 So will we quell that haughty schismatic;
 And by authority apostolical
 Depose him from his regal government.

Bruno. Pope Julius swore to princely Sigismond,
 For him, and the succeeding Popes of Rome,
 To hold the Emperors their lawful lords.

Pope. Pope Julius did abuse the Church's rites, 150
 And therefore none of his decrees can stand.
 Is not all power on earth bestowed on us?
 And therefore, though we would, we cannot err.
 Behold this silver belt, whereto is fix'd
 Seven golden keys fast sealed with seven seals
 In token of our sevenfold power from Heaven,
 To bind or loose, lock fast, condemn, or judge,
 Resign, or seal, or whatso pleaseth us.
 Then he and thou, and all the world shall stoop,
 Or be assured of our dreadful curse, 160
 To light as heavy as the pains of hell.

Enter FAUSTUS and MEPHISTOPHILIS like the Cardinals.

Meph. Now tell me, Faustus, are we not fitted well?

Faust. Yes, Mephistophilis, and two such Cardinals
 Ne'er serv'd a holy Pope as we shall do.
 But whilst they sleep within the Consistory,

155. *golden keys*] conj. F.S.B.; *golden seals* B₁-B₂; *golden scales* B₃-B₆; *golden Lockes* conj. Brereton.

143. *basilisk*] a fabulous monster that kills by its look.

147. *Pope Julius . . . Sigismond*] Apparently one of Rowley's historical distortions. The German emperor Sigismund lived from 1368 to 1437. Julius I's Papacy was in the fourth century, Julius II was Pope 1503-13, and Julius III Pope 1550-5.

155. *Seven golden keys*] The B reading 'Seven golden seals' is evidently corrupt. The printer's eye was

apparently caught by 'seals' at the end of the line. Brereton suggests 'lockes', but I have conjectured 'keys' fastened with seals to the belt, as emblematic of the 'sevenfold power from heaven'.

158. *Resign*] The word here, in its contrast with 'seal', seems to have almost the meaning of the Latin 'resignare', unseal. Cf. B. Barnes' *Divine Cent. of Sonnets*, xxi: 'When Moyses first thy statutes did resign.'

Let us salute his reverend Fatherhood.

Ray. Behold, my Lord, the Cardinals are return'd.

Pope. Welcome, grave Fathers, answer presently,
What have our holy Council there decreed,
Concerning Bruno and the Emperor, 170
In quittance of their late conspiracy
Against our state and Papal dignity?

Faust. Most sacred Patron of the Church of Rome
By full consent of all the synod
Of priests and prelates, it is thus decreed :
That Bruno and the German Emperor
Be held as Lollards and bold schismatics
And proud disturbers of the Church's peace.
And if that Bruno, by his own assent,
Without enforcement of the German peers, 180
Did seek to wear the triple diadem,
And by your death to climb Saint Peter's chair,
The Statutes Decretal have thus decreed,
He shall be straight condemn'd of heresy,
And on a pile of fagots burnt to death.

Pope. It is enough : Here, take him to your charge,
And bear him straight to Ponte Angelo,
And in the strongest tower enclose him fast ;
To-morrow, sitting in our Consistory
With all our college of grave Cardinals, 190
We will determine of his life or death.
Here, take his triple crown along with you,
And leave it in the Church's treasury.
Make haste again, my good Lord Cardinals,
And take our blessing apostolical.

174. *synod*] B; *holy synod* conj. Dyce. 187. *Ponte*] Dyce, etc.; *Ponto* B. 192. *his*] *this* B₃-B₆.

171. *quittance of*] requital for.

177. *Lollards*] The term is usually confined to followers of Wyclif and later English heretics.

180. *enforcement of*] compulsion by.

184-5. As Ward points out, the

punishment here suggested for 'Saxon Bruno' was inflicted on Giordano Bruno.

192. *his triple crown*] Cf. below, ii. 47, which supports *his*, as in B₁-B₂, though editors have adopted *this* from B₃-B₆.

Meph. So, so ; was never devil thus blessed before.

Faust. Away, sweet Mephistophilis, be gone,

The Cardinals will be plagu'd for this anon.

[*Exeunt* FAUSTUS and MEPHISTOPHILIS, with BRUNO.]

Pope. Go presently and bring a banquet forth,

That we may solemnize Saint Peter's feast, 200

And with Lord Raymond, King of Hungary,

Drink to our late and happy victory. [*Exeunt.*]

SCENE II

*A Sennet while the banquet is brought in ; and then enter
FAUSTUS and MEPHISTOPHILIS in their own shapes.*

Meph. Now, Faustus, come, prepare thyself for mirth :

The sleepy Cardinals are hard at hand

To censure Bruno, that is posted hence,

And on a proud-pac'd steed, as swift as thought,

Flies o'er the Alps to fruitful Germany,

There to salute the woeful Emperor.

Faust. The Pope will curse them for their sloth to-day,

That slept both Bruno and his crown away :

But now, that Faustus may delight his mind,

And by their folly make some merriment, 10

198. S.D. with Bruno] Add. Dyce.

Scene ii.

Act III. Scene ii.] Add. Rob., Cunn., Wag. S.D. *Sennet]* *Sinit* B₁-B₂ ; *Sinit* B₃ ; *Sonet* B₄-B₅. S.D. and 1-8. om. A. 9-25. A, which omits the rhyming couplets of the 'charm', prints a condensed version as 58-62 of the preceding Scene.

Faustus. Well, I am content, to compass then some sport,

And by their folly make vs merriment,

Then charme me that I may be inuisible, to do what I please, vnseene
of any whilst I stay in Rome.

Meph. So Faustus, now do what thou wilt, thou shalt not be discerned.

Scene ii.

S.D. *A Sennet]* A set of notes on the trumpet played as a signal.

3. *censure]* pronounce judgment on.

9-14 and 24-5. Here, for the first time since Scene i. 54 in this Act, the B and A texts approximate. See textual note.

Sweet Mephistophilis, so charmme here,
That I may walk invisible to all,
And do whate'er I please, unseen of any.

Meph. Faustus, thou shalt, then kneel down presently :

*Whilst on thy head I lay my hand,
And charm thee with this magic wand.
First wear this girdle, then appear
Invisible to all are here :
The Planets seven, the gloomy air,
Hell and the Furies' forked hair,
Pluto's blue fire, and Hecate's tree,
With magic spells so compass thee,
That no eye may thy body see.*

20

So, Faustus, now for all their holiness,
Do what thou wilt, thou shalt not be discern'd.

Faust. Thanks, Mephistophilis ; now, friars, take heed,
Lest Faustus make your shaven crowns to bleed.

Meph. Faustus, no more : see where the Cardinals come.

*Enter Pope and all the Lords. Enter the Cardinals
with a book.*

Pope. Welcome, Lord Cardinals : come, sit down.

Lord Raymond, take your seat. Friars, attend,
And see that all things be in readiness,
As best beseems this solemn festival.

31

First Card. First, may it please your sacred Holiness
To view the sentence of the reverend synod,
Concerning Bruno and the Emperor ?

Pope. What needs this question ? Did I not tell you,
To-morrow we would sit i' th' Consistory,
And there determine of his punishment ?

26-56. om. A. 31. be] are B₅.

21. *Hecate's tree*] No special tree
seems to be traditionally associated
with Hecate. Possibly the reading

should be ' three ', in allusion to her
triform divinity.

You brought us word even now, it was decreed
 That Bruno and the cursed Emperor 40
 Were by the holy Council both condemn'd
 For loathed Lollards and base schismatics :

Then wherefore would you have me view that book ?

First Card. Your Grace mistakes, you gave us no such charge.

Ray. Deny it not, we all are witnesses
 That Bruno here was late deliver'd you,
 With his rich triple crown to be reserv'd
 And put into the Church's treasury.

Both Card. By holy Paul, we saw them not.

Pope. By Peter, you shall die, 50
 Unless you bring them forth immediately :
 Hale them to prison, lade their limbs with gyves :
 False prelates, for this hateful treachery,
 Curs'd be your souls to hellish misery.

[*Exeunt Attendants with the two Cardinals.*]

Faust. So, they are safe : now, Faustus, to the feast,
 The Pope had never such a frolic guest.

Pope. Lord Archbishop of Reames, sit down with us.

Archbish. I thank your Holiness.

Faust. Fall to, the devil choke you an you spare.

Pope. How now ? Who's that which spake ?—Friars, look about. 60

44. *First Cardinal*] B. *Cardin. of France* conj. Brey., Goll. 49. Prefix *Both*] *Amb(o)* B. 50. *you*] *ye* B₆. 52. *to*] *forth to* B₃–B₆. 54. S.D. *Exeunt . . . Cardinals*] Add. Dyce, etc. 57. Before this line A has S.D. *Sound a Sonnet (Sinet A₂–A₃), enter the Pope and the Cardinall of Lorraine to the banket, with Friars attending.* 57. *Lord . . . us*] *My Lord of Lorraine, wilt please you draw neare* A. 58. om. A. 59. *the*] *and the* A. *an*] *and* A. *choke you*] *choake* B₃–B₆. 60. *How now . . . spake*] A. *Who's that spoke ?* B.

47. *reserv'd*] preserved, kept safe.

55. *to the feast*] This episode, with the practical jokes upon the Pope and his guests, is based on *E.F.B.*, ch. xxii. See Appendix I.

57. *Lord Archbishop of Reames*] In *E.F.B.* the Pope's guest is the Cardinal of Pavia ; in the A version of *Dr. Faustus* he is the Cardinal of Lorraine. This title, as Ward

points out, was familiar to Englishmen as it had been held by three members of the House of Guise, John, who died in 1550 ; Charles, who took part in the Council of Trent, and who died in 1574 ; and Lewis, whose assassination in 1588 is introduced into *The Massacre at Paris*.

Friar. Here's nobody, if it like your Holiness.

Pope. Lord Raymond, pray fall to. I am beholding

To the Bishop of Milan for this so rare a present.

Faust. I thank you, sir. [Snatches the dish.

Pope. How now? who's that which snatch'd the meat from me?

Villains, why speak you not?—

My good Lord Archbishop, here's a most dainty dish,

Was sent me from a Cardinal in France.

Faust. I'll have that too. [Snatches the dish.

Pope. What Lollards do attend our Holiness, 70

That we receive such great indignity?

Fetch me some wine.

Faust. Ay, pray do, for Faustus is a-dry.

Pope. Lord Raymond, I drink unto your grace.

Faust. I pledge your grace. [Snatches the cup.

Pope. My wine gone too?—ye lubbers, look about

And find the man that doth this villainy,

Or by our sanctitude, you all shall die.

I pray, my lords, have patience at this

Troublesome banquet. 80

Archbish. Please it your Holiness, I think it be

Some ghost crept out of Purgatory, and now

Is come unto your Holiness for his pardon.

61. added in A; om. B. 62. Prefix *Pope*] Add. A. *beholding*] *beholden* B₃–B₅. 62–3. A has, in prose, *My Lord, here is a daintie dish was sent me from the Bishop of Millaine.* 64. S.D. *Snatches the dish*] Dyce, etc.; *Snatch it* A; om. B. 65. *who's that which*] A, *who* B. 66. *Villains . . . not*] *will no man looke* A. *you*] *ye* B₂–B₅. 67. *My . . . dish*] *My Lord, this dish* A. 68. a] *the* A. *in France*] *of Florence* A. 69. *I'll . . . too*] *You say true, Ile hate* A. S.D. *Snatches dish*] Add. Dyce. 70–3. om. A. 71–2. one line in B. 74. *Lord Raymond, (Kaymond B₁) I*] *What againe?* *my Lord Ile* A. 75. *I*] *Ile* A. S.D. *Snatches the cup*] Add. Dyce. 76–80. om. A. 81–3. printed as verse, F.S.B.; printed as prose in B. 81. Prefix *Archbish.*] F.S.B., *Bish.* B, *Lorr.* A. *Please . . . be*] *My Lord, it may be* A. 82. *crept*] *newly crept* A. *and now*] om. A. 83. *Is . . . pardon*] *come to begge a pardon of your holinesse* A.

63. *the Bishop of Milan*] Neither Bishop nor Cardinal (l. 68) is men-

tioned in E.F.B. as sending dishes to the Pope.

76. *lubbers*] *louts*.

Pope. It may be so :

Go then command our priests to sing a dirge,
To lay the fury of this same troublesome ghost.

[*Exit an Attendant.*

Once again, my Lord, fall to.

[*The POPE crosseth himself.*

Faust. How now ?

Must every bit be spiced with a cross ?

Nay then, take that. [Strikes the POPE. 90 .

Pope. O I am slain, help me, my lords ;

O come and help to bear my body hence :—

Damn'd be his soul for ever for this deed !

[*Exeunt the POPE and his train.*

Meph. Now, Faustus, what will you do now, for I can tell
you you'll be curs'd with bell, book, and candle.

Faust. Bell, book, and candle,—candle, book, and bell,—
Forward and backward, to curse Faustus to hell !

Enter the FRIARS with bell, book and candle for the Dirge.

First Friar. Come, brethren, let's about our business with
good devotion.

85-6. A has in prose, *Friers prepare a dirge to lay the fury of this ghost.*
86. S.D. *Exit . . . Attendant*] Add. Dyce. 87. and S.D. *The . . . him-*
self] Add. A, om. B. 88-95. A has instead :

Faust. What, are you crossing of your selfe ?

Well vse that tricke no more, I would aduise you.

[*Crosse againe.*

Well, theres the second time, aware the third,

I giue you faire warning.

Crosse againe, and Faustus hits him a boxe of the eare, and they all
runne away.

Come on Mephastophilis, what shall we do ?

Meph. Nay I know not, we shalbe curst with bell, booke, and candle.

93. *his*] B₂-B₅ ; *this* B₁. 96. *Bell, book*] *How ? bell, book* A. 97. After
this line A adds : *Anon you shal heare a hogge grunt, a calfe bleate, and an*
asse braye, because it is S. Peters holy day. S.D. *Enter . . . Dirge*] *Enter*
all the Friers to sing the Dirge A. 98. Prefix *First Friar*] *Frier* A. S.D.
Sing this] A ; om. B ; *They sing* Dyce, etc.

95. *bell, book, and candle*] At the
close of the office of excommunica-

tion the bell is tolled, the book
closed, and the candle extinguished.

Sing this.

Cursed be he that stole his Holiness' meat from the table !

Maledicat Dominus ! 101

Cursed be he that struck his Holiness a blow on the face !

Maledicat Dominus !

Cursed be he that took Friar Sandelo a blow on the pate !

Maledicat Dominus !

Cursed be he that disturbeth our holy dirge ! Maledicat Dominus !

Cursed be he that took away his Holiness' wine ! Maledicat Dominus !

Et omnes Sancti ! Amen ! 110

MEPHISTOPHILIS and FAUSTUS beat the FRIARS, fling fireworks among them ; and exeunt.

SCENE IIIB

A Street, near an Inn.

Enter ROBIN and DICK, with a Cup.

Dick. Sirrah Robin, we were best look that your devil can answer the stealing of this same cup, for the vintner's boy follows us at the hard heels.

100. stole] stole away A. 102. on] A and B₂-B₅; om. B₁. 104. took] A; stricke B₁-B₅. 105 and 106-7. Maledicat dominus] male, etc., A. 110. Add. A, om. B. S.D. Mephist(ophilis) and Faustus] Add. Dyce. fling] and fling A. fireworks] A and B₂-B₅; fire worke B₁. exeunt] so Exeunt A.

After this scene A has S.D. Enter Chorus, and the seventeen lines which in this edition are printed as the Prologue to Act. IV. They are omitted in B. Then follows in A the scene printed as II. iii a. above.

Scene iii b.

The two versions of this scene in the 1616 and 1604 quartos are so divergent that they are printed here separately as iii b. and iii. a. Only three lines, 34-6 in B and 41-3 in A, are almost identical.

Act III. Scene iii b.] Add. F.S.B.; Act III. Scene iii. Rob., Cunn.; Scene ix. Bull., Brey. S.D. A . . . Inn] Add. F.S.B. 2. same] om. B₅-B₆.

104. took . . . a blow] gave a blow. The A reading is preferable as B probably repeats struck from l. 102. In the German *Historia Faustus* had only blown ('bliess') in the Pope's face. P.F. had substituted 'smote'.

Scene iii b.

3. at the hard heels] at our very heels. For this figurative use of 'hard', cf. *Roister Doister* I. i. 12: 'Vp is he to the harde eares in loue.'

Robin. 'Tis no matter ! let him come ; an he follow us I'll so conjure him as he was never conjured in his life. I warrant him. Let me see the cup.

Enter VINTNER.

Dick. Here 't is. Yonder he comes. Now, Robin, now or never show thy cunning.

Vint. O are you here ? I am glad I have found you, you are a couple of fine companions ; pray, where's the cup you stole from the tavern ? 11

Robin. How, how ? we steal a cup ? Take heed what you say ; we look not like cup-stealers, I can tell you.

Vint. Never deny 't, for I know you have it, and I'll search you.

Robin. Search me ? Ay, and spare not. Hold the cup, Dick [*aside to Dick*]. Come, come, search me, search me ! [*Vintner searches him.*]

Vint. [*to Dick*]. Come on, sirrah, let me search you now !

Dick. Ay, ay, do ! Hold the cup, Robin [*aside to Robin*]. I fear not your searching ; we scorn to steal your cups, I can tell you. [*VINTNER searches him.*] 22

Vint. Never outface me for the matter, for, sure, the cup is between you two.

Robin. Nay, there you lie, 'tis beyond us both.

Vint. A plague take you ! I thought 't was your knavery to take it away ; come, give it me again.

Robin. Ay much ; when ? can you tell ? Dick, make me a circle, and stand close at my back, and stir not for thy life. Vintner, you shall have your cup anon. Say

17. S.D. *aside to Dick*] Add. Dyce + *giving him the cup.* 18 and 22. S.D. *Vintner searches him*] Add. Dyce. 19. S.D. *to Dick*] Add. F.S.B. 20. S.D. *aside to Robin*] Add. Dyce + *giving him the cup.* 26. *your*] om. B₄. 29. *at*] to B₆.

10. *companions*] scurvy fellows.
23. *outface . . . matter*] brave
the matter out with me.
25. *beyond us*] out of our hands.

28. *when ? can you tell ?*] What
do you know about it ? A defiant
retort. Cf. *Com. of Err.*, III. i. 52 :
'When ? canst tell ?'

nothing, Dick. [*Reads.*] *O per se, o Demogorgon,
Belcher and Mephistophilis!* 32

Enter MEPHISTOPHILIS.

Meph. You princely legions of infernal rule,
How am I vexed by these villains' charms!
From Constantinople have they brought me now
Only for pleasure of these damned slaves.

[*Exit* VINTNER.

Robin. By Lady, sir, you have had a shrewd journey of it.
Will it please you to take a shoulder of mutton to supper,
and a tester in your purse, and go back again?

Dick. Aye, aye. I pray you heartily, sir, for we call'd you
but in jest, I promise you. 41

Meph. To purge the rashness of this cursed deed,
First be thou turned to this ugly shape,
For apish deeds transformed to an ape.

Robin. O brave! an Ape! I pray, sir, let me have the
carrying of him about to show some tricks.

Meph. And so thou shalt: be thou transformed to a dog,
And carry him upon thy back. Away, be gone!

Robin. A dog! that's excellent; let the maids look well to
their porridge-pots, for I'll into the kitchen presently.
Come, Dick, come. [*Exeunt the Two Clowns.* 51

Meph. Now with the flames of ever-burning fire,
I'll wing myself, and forthwith fly amain
Unto my Faustus, to the Great Turk's Court. [*Exit.*

31. S.D. *reads*] Add. Dyce. 36. S.D. *Exit Vintner*] Add. Dyce. 38. *to take*] take B₅-B₆.

31. *O per se . . . Demogorgon*] An echo of II. iii b. 8-9.

32. *Belcher*] One of the devils invoked by Wagner, I. iv b. 33 and IV a. 47.

33-6. On the contradiction between this outburst of Mephistophilis and his declaration to Faustus, I. iii. 48-56, see Introduction, IV, p. 25.

35. *Constantinople*] The only reference in the play, except in I. 54, below, to the visit of Faustus with Mephistophilis to the court of the Turkish Emperor, which occupies several pages of *E.F.B.*, ch. xxii.

It proves that this scene must be placed before the Prologue to Act IV which describes the welcome home of Faustus after his journey, which had lasted a year and a half.

37. *shrewd*] vexatious.

39. *tester*] sixpence.

52-3. *flames . . . wing myself*] Either 'make wings for myself from the flames' or 'surrounded by the flames I'll take wing'. For the reflexive use cf. *Wint. Tale*, v. iii. 133:

'I . . . Will wing me to some withered bough.'

SCENE IIIA

*An Inn-yard.**Enter ROBIN and RALPH with a silver goblet.*

Robin. Come, Ralph: did not I tell thee, we were for ever made by this Doctor Faustus' book? *Ecce, signum!* here's a simple purchase for horse-keepers: our horses shall eat no hay as long as this lasts.

Enter the VINTNER.

Ralph. But, Robin, here comes the Vintner.

Robin. Hush! I'll gull him supernaturally. Drawer, I hope all is paid; God be with you?—Come, Ralph.

Vint. Soft, sir; a word with you. I must yet have a goblet paid from you, ere you go.

Robin. I, a goblet, Ralph! I, a goblet!—I scorn you; and you are but a, etc. I, a goblet! search me. II

Vint. I mean so, sir, with your favour. [*Searches ROBIN.*

Robin. How say you now?

Vint. I must say somewhat to your fellow.—You, sir!

Ralph. Me, sir! me, sir! search your fill. [*VINTNER searches him.*] Now, sir, you may be ashamed to burden honest men with a matter of truth.

Vint. Well, t'one of you hath this goblet about you.

Robin. You lie, drawer, 'tis afore me [*Aside*].—Sirrah you,

Scene iii a.

Act III. Scene iii a.] Add. F.S.B.; *Scene ix.* Bull., Brey., Ward; *Scene x.* Goll. S.D. *An Inn-Yard]* Add. Bull. 12. S.D.] Add Dyce. 15. S.D.] Add. Dyce. 19. S.D.] Add. Dyce.

Scene iii a.

3. *a simple purchase]* a clear piece of gain (without any suggestion of buying).

6. *Drawer]* There is no 'inconsistency', as Dyce stated, in Robin thus addressing the Vintner. In pretending to mistake him for the inn-servant who draws the wine Robin is 'gulling' him.

11. *you are but a, etc.]* It was apparently left to the actor to 'gag' here. Bullen quotes a S.D. from *The Tryall of Chevalry* (1605), 'Exit Clown, speaking anything.'

12. *with your favour]* by your leave.

17. *a matter of truth]* a charge affecting their honesty.

I'll teach you to impeach honest men ;—stand by ;—I'll scour you for a goblet ;—stand aside, you had best, I charge you in the name of Belzebub.—Look to the goblet, Ralph [*Aside to Ralph*]. 23

Vint. What mean you, sirrah ?

Robin. I'll tell you what I mean. [*He reads*] *Sanctobulorum Periphrasticon*—nay, I'll tickle you, Vintner.—Look to the goblet, Ralph [*Aside to Ralph*].—[*Reads*] *Polypragmos Belseborams framanto pacostiphos tostu, Mephistophilis, etc.*

Enter MEPHISTOPHILIS : sets squibs at their backs. They run about.

Vint. O, *nomine Domine* ! what meanest thou, Robin ? thou hast no goblet. 31

Ralph. *Peccatum peccatorum* !—Here's thy goblet, good Vintner. [*Gives the goblet to VINTNER, who exit.*

Robin. *Misericordia pro nobis* ! what shall I do ? Good devil, forgive me now, and I'll never rob thy library more.

Enter to them MEPHISTOPHILIS.

Meph. Vanish villains, th' one like an ape, another like a bear, the third an ass for doing this enterprise. Monarch of hell, under whose black survey Great potentates do kneel with awful fear, Upon whose altars thousand souls do lie, 40

23. S.D.] Add. Dyce. 25. S.D. *He reads*] A, *Reads from a book* Dyce, etc. 27. S.D.] Add. Dyce. 29. S.D. *backs*] A; *backs, and then exit* Dyce. 33. S.D. *Gives . . . exit*] Add. Dyce. 36–37. om. Dyce and all later editors.

21. *scour you*] polish you off. There seems to be a play on the literal meaning of 'scour', applied to a goblet, and its use as 'chastise'.

25–9. *Sanctobulorum . . . etc.*] Contrast the gibberish included in these lines with iii b. 31–2.

26. *tickle you*] 'touch you up'.

30. *O nomine Domine*] Dyce and a number of later editors are wrong in reading *Domini*. This,

and *peccatum peccatorum* (l. 32) and *Misericordia pro nobis* (l. 34) are burlesque Latin invocations by the clowns to Mephistophilis, in the language that he is supposed to understand.

35. S.D. *Enter to them Mephistophilis*] On this superfluous S.D., and on the ll. 36–7, which editors from Dyce to T. Brooke have omitted, see Introduction, IV, p. 24.

How am I vexed with these villains' charms !
From Constantinople am I hither come,
Only for pleasure of these damned slaves.

Robin. How, from Constantinople ! you have had a great journey : will you take sixpence in your purse to pay for your supper, and be gone ?

Meph. Well, villains, for your presumption, I transform thee into an ape, and thee into a dog ; and so be gone.
[*Exit.*

Robin. How, into an ape ! that's brave : I'll have fine sport with the boys ; I'll get nuts and apples enow. 50

Ralph. And I must be a dog.

Robin. I' faith, thy head will never be out of the pottage-pot.
[*Exeunt.*

41. *these*] *this* A₂-A₃. 52. *be*] om. A₂-A₃.

41-3. See notes on iii b. 33-6 and 35.

ACT IV

PROLOGUE

Enter Chorus.

Chor. When Faustus had with pleasure ta'en the view
Of rarest things, and royal courts of kings,
He stay'd his course, and so returned home ;
Where such as bear his absence but with grief,
I mean his friends and near'st companions,
Did gratulate his safety with kind words,
And in their conference of what befell,
Touching his journey through the world and air,
They put forth questions of astrology,
Which Faustus answer'd with such learned skill 10
As they admir'd and wonder'd at his wit.
Now is his fame spread forth in every land :
Amongst the rest the Emperor is one,
Carolus the Fifth, at whose palace now

Act IV. Prologue.

Act IV. Prologue] Add. F.S.B. ; *Act IV. Wag. S.D. Enter Chorus,*
and 1-17] only in A, which prints them after III. ii. 12. *his]* the A₃.

Act IV. Prologue.

This Chorus, found only in A, relates to two different episodes. After his return from his year and a half's journey, Faustus set forth again and after extended travels 'had a sight of Paradise' (*E.F.B.*, ch. xxiii). The play omits mention of this further journey, but ll. 1-11 touch briefly on incidents in *E.F.B.*, chs. xxiv-xxviii, in which Faustus is asked a number of astronomical

questions by 'certaine of his friends and companions'. Ll. 12-17, introducing the exploits of Faustus at the Emperor's Court, are based on the opening of *E.F.B.*, ch. xxix, which begins 'the third and last part' of the History.

6. *gratulate]* express joy at.

7. *conference of]* conversation on.

14. *Carolus the Fifth]* Charles V was emperor from 1519 to 1556, when he retired to a Spanish monastery.

Faustus is feasted 'mongst his noblemen.
 What there he did, in trial of his art,
 I leave untold; your eyes shall see perform'd.

[*Exit.*

SCENE I

A room in the Emperor's Court at Innsbruck.

Enter MARTINO, and FREDERICK at several doors.

Mart. What ho, officers, gentlemen,
 Hie to the presence to attend the Emperor,
 Good Frederick, see the rooms be voided straight,
 His Majesty is coming to the hall;
 Go back, and see the state in readiness.
Fred. But where is Bruno, our elected Pope,
 That on a fury's back came post from Rome?
 Will not his Grace consort the Emperor?
Mart. O yes, and with him comes the German conjuror,
 The learned Faustus, fame of Wittenberg, 10
 The wonder of the world for magic art;
 And he intends to show great Carolus
 The race of all his stout progenitors;

15. 'mongst] amongst A₂-A₃. 16. om. A₂-A₃.

Scene i.

Act IV. Scene i.] Add. F.S.B.; *Act III. Scene iv.* Rob., Cunn.; *Scene x.* Brey.; *Scene xi.* Goll. S.D. *A room . . . Innsbruck]* Add. F.S.B.; *The Emperor's Court at Innsbruck* Goll. This scene is omitted in A. 8. consort] comfort B₃-B₄.

16. in trial of] by way of experiment in.

Scene i.

S.D. *A room . . . Innsbruck]* Cf. *E.F.B.*, ch. xxix: 'The Emperour Carolus the fifth of that name was personally with the rest of his Nobles and gentlemen at the Towne of *Inszbruck* where he kept his Court, vnto the which also Doctor *Faustus* resorted.'

Martino and Frederick] Not mentioned in *E.F.B.* or in A.

several] separate.

2. *presence]* presence-chamber.

Cf. *Henry VIII.*, III. i. 16-17:

'the two great Cardinals
 Wait in the presence.'

3. *voided]* cleared, emptied.
straight] immediately.

5. *state]* chair of state, throne.

8. *consort]* keep company with.

10. *fame of]* the glory of. The *N.E.D.* quotes no other similar use of the word.

And bring in presence of his Majesty
The royal shapes and warlike semblances
Of Alexander and his beauteous paramour.

Fred. Where is Benvolio?

Mart. Fast asleep, I warrant you,

He took his rouse with stoups of Rhenish wine
So kindly yesternight to Bruno's health, 20
That all this day the sluggard keeps his bed.

Fred. See, see, his window's ope, we'll call to him.

Mart. What ho, Benvolio!

*Enter BENVOLIO above, at a window, in his night-cap ;
buttoning.*

Benv. What a devil ail you two?

Mart. Speak softly, sir, lest the devil hear you :

For Faustus at the court is late arriv'd,
And at his heels a thousand furies wait,
To accomplish whatsoever the Doctor please.

Benv. What of this?

Mart. Come, leave thy chamber first, and thou shalt see 30
This conjuror perform such rare exploits,
Before the Pope and royal Emperor,
As never yet was seen in Germany.

Benv. Has not the Pope enough of conjuring yet?
He was upon the devil's back late enough ;
And if he be so far in love with him,
I would he would post with him to Rome again.

15. *warlike*] perfect B₂-B₆. 19. *stoups*] Bull. ; *stopes* B₁, Goll. ; *stoopes* B₂-B₅ ; *stoops* Dyce. 28. *whatsoever*] *whatsoe'er* Goll.

14-6] *And bring . . . paramour*] Based on *E.F.B.*, ch. xxix. See Appendix I.

17. *Benvolio*] Not mentioned by name in *E.F.B.* or A, but ll. 18-22 show he is to be identified with 'a Knight leaning out at a window of the great hall ; who was fast asleepe (for in those days it was hote) but the person shall bee nameless that slept for that he was a Knight' (*E.F.B.*, ch. xxx).

19. *took his rouse*] had a deep

bout. Cf. *Hamlet* i. iv. 8 and ii. i. 58.

stoups] brimming measures.

23. S.D. *buttoning*] buttoning up his garment. *N.E.D.* does not quote any example of the intransitive use of the word in this sense.

24. *What a devil*] For this form of the imprecation cf. *I Henry IV*, i. ii. 6 :

'What a diuell hast thou to do with the time of day?'

32. *the Pope*] Bruno.

Fred. Speak, wilt thou come and see this sport?

Benv. Not I.

Mart. Wilt thou stand in thy window, and see it then? 40

Benv. Ay, an I fall not asleep i' th' meantime.

Mart. The Emperor is at hand, who comes to see

What wonders by black spells may compass'd be.

Benv. Well, go you attend the Emperor: I am content for this once to thrust my head out at a window; for they say, if a man be drunk overnight the devil cannot hurt him in the morning; if that be true, I have a charm in my head shall control him as well as the conjuror, I warrant you. [Exeunt FREDERICK and MARTINO.

SCENE IIB

The Presence-Chamber in the Court.

A Sennet. Enter CHARLES, the GERMAN EMPEROR, BRUNO, DUKE OF SAXONY, FAUSTUS, MEPHISTOPHILIS, FREDERICK, MARTINO, and Attendants.

Emp. Wonder of men, renown'd magician,
Thrice-learned Faustus, welcome to our Court.
This deed of thine, in setting Bruno free

41. *i'th'* *i'the* Dyce, Bull.; *in the* Goll. 45. *at a*] *at the* B₅-B₆. 49. S.D. *Exeunt . . . Martino*] Dyce, etc.; *Exit* B.

Scene ii b.

Act IV. Scene ii b.] Add. F.S.B.; *Act the Fourth, Scene i.* Rob., Cunn., Wag.; *Scene x.* Bull., Brey.; *Scene xii.* Goll. The versions of this scene in the quartos of 1616 and 1604 are so different that they are here printed separately as *ii b.* and *ii a.* The only partial verbal coincidences are between 63-7 B and 68-71 A and 106-15 B, and 88-96 A. S.D. *The . . . Court*] Add. F.S.B. S.D. *Sennet*] *Scnit* B. S.D. *Bruno, Duke of Saxony*] Dyce; *Bruno, Saxony* B.

48. *control*] *overmaster.*

Scene ii b.

S.D. *Presence-Chamber*] Cf. *Scene i.* l. 2 above.

Bruno, Duke of Saxony] B reads *Bruno, Saxony*; Dyce expands the latter into *Duke of Saxony* (see l. 74 below) and includes him as a

separate personage in his list of *Dramatis Personæ*. Gollancz keeps the B reading in the S.D., but in his list of *Dramatis Personæ* he runs the two names into one as *Bruno, King of Saxony*. But a layman could not be a nominee for the Papacy, and why should the Emperor after twice calling him *Bruno* (ll. 3 and 9) address him as *Duke of Saxony*?

From his and our professed enemy,
 Shall add more excellence unto thine art,
 Than if by powerful necromantic spells,
 Thou couldst command the world's obedience :
 For ever be belov'd of Carolus,
 And if this Bruno thou hast late redeem'd,
 In peace possess the triple diadem, 10
 And sit in Peter's chair, despite of chance,
 Thou shalt be famous through all Italy,
 And honour'd of the German Emperor.

Faust. These gracious words, most royal Carolus,
 Shall make poor Faustus, to his utmost power,
 Both love and serve the German Emperor,
 And lay his life at holy Bruno's feet.
 For proof whereof, if so your Grace be pleas'd,
 The Doctor stands prepar'd by power of art
 To cast his magic charms, that shall pierce through 20
 The ebon gates of ever-burning hell,
 And hale the stubborn Furies from their caves,
 To compass whatsoever your Grace commands.

Benv. [above]. 'Blood, he speaks terribly : but for all that I
 do not greatly believe him : he looks as like a conjuror
 as the Pope to a costermonger.

Emp. Then, Faustus, as thou late did'st promise us,
 We would behold that famous conqueror,
 Great Alexander and his paramour
 In their true shapes and state majestical, 30
 That we may wonder at their excellence.

Faust. Your Majesty shall see them presently.
 Mephistophilis, away.

And with a solemn noise of trumpets' sound

14. *These*] *Those* B₂-B₆. 23. *whatsoever*] *whatsoever* B₄; *wheresoever* B₅-B₆. 24. S.D. above] Add. F.S.B. 25. *a*] B₃-B₆, om. B₁-B₂.

4. *professed*] openly avowed.

9. *redeem'd*] liberated.

11. *chance*] the ill fortune he has had. Cf. *Ham.* v. ii. 345 :

'You that look pale and tremble
 at this chance.'

26. *the Pope*] Benvolio, like Martino, i. 32, above, means Bruno.

Present before this royal Emperor,
Great Alexander and his beauteous paramour.

Meph. Faustus, I will.

Benv. Well, Master Doctor, an your devils come not away quickly, you shall have me asleep presently: zounds, I could eat myself for anger, to think I have been such an ass all this while to stand gaping after the devil's governor, and can see nothing. 42

Faust. I'll make you feel something anon, if my art fail me not.—

My lord, I must forewarn your Majesty,
That when my spirits present the royal shapes
Of Alexander and his paramour,
Your Grace demand no questions of the king,
But in dumb silence let them come and go.

Emp. Be it as Faustus please, we are content. 50

Benv. Ay, ay, and I am content too; and thou bring Alexander and his paramour before the Emperor, I'll be Acteon and turn myself to a stag.

Faust. And I'll play Diana, and send you the horns presently.

Sennet. Enter at one door the EMPEROR ALEXANDER,
at the other DARIUS; they meet, DARIUS is thrown
down, ALEXANDER kills him; takes off his crown
and offering to go out, his paramour meets him,
he embraceth her, and sets DARIUS' crown upon

35. *this]* the B₂-B₆. 38. *an]* and B₂-B₆. 46. *the]* their B₆. 48. *demand]* demands B₄. 55. S.D. *Sennet]* Senit B. *door]* B₂-B₆; om. B₁.

36. *paramour]* The word is taken from *E.F.B.*, where (as Ward points out) it represents *Gemählin* (consort) in the German. It had not in Elizabethan English its present association with unlawful love, and apparently not the courtesan Thais, but Alexander's wife, Roxana, is meant. She and Alexander are twice called *princes* in ii a. ll. 49 and 73.

45-50. Cf. *E.F.B.*, ch. xxix: 'if it please your Maiesty, you shall

see them, yet vpon this condition that you demaund no question of them, nor speake vnto them, which the Emperor agreed vnto.'

55. S.D. *Sennet]* See III. ii. note on opening S.D.

Enter . . . sounds] The only points in this dumb-show taken from *E.F.B.* are the meeting of Alexander and his paramour, their salutes to the Emperor, and the restraint that Faustus puts upon him.

*her head ; and coming back, both salute the
EMPEROR, who, leaving his state, offers to
embrace them, which, FAUSTUS seeing,
suddenly stays him. Then trum-
pets cease, and music sounds.*

My gracious lord, you do forget yourself,
These are but shadows, not substantial.

Emp. O pardon me, my thoughts are so ravished
With sight of this renowned Emperor,
That in mine arms I would have compass'd him. 60
But, Faustus, since I may not speak to them,
To satisfy my longing thoughts at full,
Let me this tell thee : I have heard it said,
That this fair lady whilst she liv'd on earth,
Had on her neck, a little wart, or mole ;
How may I prove that saying to be true ?

Faust. Your Majesty may boldly go and see.

Emp. Faustus, I see it plain,
And in this sight thou better pleasest me,
Than if I gain'd another monarchy. 70

Faust. Away, be gone ! [Exit show.

See, see, my gracious lord, what strange beast is yon,
that thrusts his head out at window ?

Emp. O wondrous sight : see, Duke of Saxony,
Two spreading horns most strangely fastened
Upon the head of young Benvolio.

Sax. What, is he asleep, or dead ?

Faust. He sleeps, my lord, but dreams not of his horns.

Emp. This sport is excellent ; we'll call and wake him.
What ho, Benvolio. 80

S.D., state] Seate B₃-B₄. 57. These] They B₂-B₆. 58. thoughts] thought
B₄. 64. whilst] while B₂-B₆. 70. gain'd] had gain'd B₃-B₄. 73. at] at
the B₂-B₆. 74. wondrous] wonderful B₆. 75. strangely] stately B₆.

S.D., state] See note on iv. i. 5. 63-70. Based closely on E.F.B.,
ch. xxix. See Appendix I. 72-3. what strange beast . . .
window] Cf. E.F.B., ch. xxx : ' it pleased Dr. Faustus, through the
helpe of his Spirit, Mephostophiles, to firme vpon his head as hee slept,
an huge payre of Hart's hornes.'

Benv. A plague upon you, let me sleep a while.

Emp. I blame thee not to sleep much, having such a head of thine own.

Sax. Look up, Benvolio, 'tis the Emperor calls.

Benv. The Emperor? where?—O zounds, my head!

Emp. Nay, and thy horns hold, 'tis no matter for thy head, for that's arm'd sufficiently.

Faust. Why, how now, Sir Knight, what, hang'd by the horns? this is most horrible: fie, fie, pull in your head for shame, let not all the world wonder at you. 90

Benv. Zounds, Doctor, is this your villainy?

Faust. O say not so, sir: the Doctor has no skill,
No art, no cunning, to present these lords,
Or bring before this royal Emperor
The mighty monarch, warlike Alexander.
If Faustus do it, you are straight resolv'd
In bold Acteon's shape to turn a stag.
And therefore, my lord, so please your Majesty,
I'll raise a kennel of hounds, shall hunt him so,
As all his footmanship shall scarce prevail 100
To keep his carcase from their bloody fangs.
Ho, Belimote, Argiron, Asterote.

Benv. Hold, hold! Zounds, he'll raise up a kennel of devils,
I think, anon: good, my lord, entreat for me: 'sblood,
I am never able to endure these torments.

Emp. Then, good Master Doctor,
Let me entreat you to remove his horns,
He has done penance now sufficiently.

Faust. My gracious lord, not so much for injury done to me,

85. *O zounds*] *my head* B₆. 88. *how*] om. B₆. 89. *is*] B₂–B₆; om. B₁.
91. *Zounds*] om. B₆. *is this*] *this is* B₄, Dyce, Cunn., Brey.; *it this* B₆.
99. *so*] *to* B₆. 100. *As*] *And* B₂, B₅–B₆; *That* B₃–B₄. 103. *Zounds*] om. B₆. 104. *'sblood*] om. B₆. 108. *has*] *hath* B₂–B₆.

88–9. *what, hang'd by the horns*
... *pull in your head*] Cf. *E.F.B.*:
'as the Knight awaked, thinking to
pul in his head, hee hit his hornes
against the glasse that . . . he could
neither get backward nor forward.'

98–102. There is no suggestion
for these lines in *E.F.B.*

100. *footmanship*] The only other
use of this word in verse quoted in
N.E.D. is from Golding's transla-
tion of the *Metamorphoses*.

as to delight your Majesty with some mirth, hath Faustus justly requited this injurious knight, which being all I desire, I am content to remove his horns. Mephistophilis, transform him [MEPHISTOPHILIS *removes the horns*], and hereafter, sir, look you speak well of scholars. 115

Benv. Speak well of ye? 'sblood, and scholars be such cuckold-makers to clap horns of honest men's heads o' this order, I'll ne'er trust smooth faces and small ruffs, more. But an I be not reveng'd for this, would I might be turn'd to a gaping oyster, and drink nothing but salt water. [*Aside, and then exit above.*]

Emp. Come, Faustus, while the Emperor lives, 122
In recompense of this thy high desert,
Thou shalt command the state of Germany,
And live belov'd of mighty Carolus. [*Exeunt omnes.*]

SCENE IIA

The Presence-Chamber in the Court.

Enter EMPEROR, FAUSTUS, MEPHISTOPHILIS, and a Knight,
with Attendants.

Emp. Master Doctor Faustus, I have heard strange report of thy knowledge in the black art, how that none in my Empire, nor in the whole world can compare with thee,

112. horns] *horne* B₄. S.D. *Mephistophilis . . . horns*] Add. Dyce. 114. *sir*] om. B₄. 116. 'sblood] 'sfoot B₆. 117. of] upon B₆. 118. ruffs] bands B₆. 121. S.D. *Aside . . . above*] Add. Dyce.

Scene ii a.

Act IV. Scene ii a.] Add. F.S.B. *Scene x.* Ward, Bull., Wag., Brey. S.D. *The . . . Court*] Add. F.S.B.; *An apartment in the Emperor's Palace* Dyce; *The Emperor's Palace at Innsbruck* Bull. S.D. *Mephistophilis*] Add. F.S.B., *Attendants*] *Attendants among whom Mephistophilis* Wag. 1. *report*] *reports* A₂-A₃.

111. *injurious*] *insulting*.

117-8. *o' this order*] in this fashion. An infrequent use.

118. *smooth faces and small ruffs*] beardless scholars in academical garb.

Scene ii a.

1-58. These lines, apart from the 'asides' of the Knight, follow exceptionally closely the wording of *E.F.B.*, ch. xxix. See Appendix I.

for the rare effects of magic ; they say thou hast a familiar spirit, by whom thou can'st accomplish what thou list : this, therefore, is my request, that thou let me see some proof of thy skill, that mine eyes may be witnesses to confirm what mine ears have heard reported, and here I swear to thee, by the honour of my imperial crown, that whatever thou doest thou shalt be no ways prejudiced or endamaged. II

Knight. I'faith he looks much like a conjuror [*Aside*].

Faust. My gracious Sovereign, though I must confess myself far inferior to the report men have published, and nothing answerable to the honour of your imperial Majesty, yet for that love and duty binds me thereunto, I am content to do whatsoever your Majesty shall command me.

Emp. Then, Doctor Faustus, mark what I shall say.

As I was sometime solitary set 20
 Within my closet, sundry thoughts arose
 About the honour of mine ancestors,
 How they had won by prowess such exploits,
 Got such riches, subdued so many kingdoms,
 As we that do succeed, or they that shall
 Hereafter possess our throne, shall
 (I fear me) never attain to that degree
 Of high renown and great authority :
 Amongst which kings is Alexander the Great,
 Chief spectacle of the world's pre-eminence, 30
 The bright shining of whose glorious acts
 Lightens the world with his reflecting beams,
 As when I hear but mention made of him,

8. *mine*] *my* A₂ A₃. 14. *men*] *of men* A₃. 17. *whatsoever*] *what* A₂-A₃.
 30. *pre-eminence*] *preheminence* A. 32. om. A₂-A₃. 33. *mention*] conj. F.S.B.;
motion A.

11. *endamaged*] *injured*.

15. *nothing answerable to*] in no way equal to.

20. *solitary set*] seated solitarily.

33. *mention*] A has *motion*, but there appears to be no Elizabethan

meaning of the word that fits the context. It is almost certainly a misprint for *mention*, which occurs in this passage in *E.F.B.*, 'as the *Cronicles* make mention'.

It grieves my soul I never saw the man :
 If, therefore, thou, by cunning of thine art,
 Canst raise this man from hollow vaults below,
 Where lies entomb'd this famous conqueror,
 And bring with him his beauteous paramour,
 Both in their right shapes, gesture, and attire
 They used to wear during their time of life, 40
 Thou shalt both satisfy my just desire,
 And give me cause to praise thee whilst I live.

Faust. My gracious Lord, I am ready to accomplish your request, so far forth as by art and power of my spirit I am able to perform.

Knight. I'faith that's just nothing at all [*Aside*].

Faust. But if it like your Grace, it is not in my ability to present before your eyes the true substantial bodies of those two deceased princes which long since are consumed to dust. 50

Knight. Ay marry, master Doctor, now there's a sign of grace in you, when you will confess the truth [*Aside*].

Faust. But such spirits as can lively resemble Alexander and his paramour shall appear before your Grace in that manner that they both liv'd in, in their most flourishing estate, which I doubt not shall sufficiently content your imperial majesty.

Emp. Go to, master Doctor, let me see them presently.

Knight. Do you hear, master Doctor, you bring Alexander and his paramour before the Emperor ! 60

Faust. How then, sir ?

Knight. I'faith that's as true as Diana turn'd me to a stag.

Faust. No, sir, but when Acteon died, he left the horns for you. Mephistophilis, be gone !

[*Exit* MEPHISTOPHILIS.]

38. om. A₂-A₃. 55. *both*] conj. Dyce, etc. ; *best* A.

44. *my spirit*] *Mephistophilis*.

49. *two deceased princes*] See note on ii b. 36 above.

53. *lively*] in a lifelike way.

55. *both*] A has *best*, but cf. E.F.B., 'in manner and forme as they both liued'

Knight. Nay, and you go to conjuring, I'll be gone.

[*Exit Knight.*

Faust. I'll meet with you anon for interrupting me so—
Here they are, my gracious Lord.

Enter MEPHISTOPHILIS with ALEXANDER and his paramour.

Emp. Master Doctor, I heard this lady while she liv'd had a
wart or mole in her neck ; how shall I know whether it
be so or no ?

70

Faust. Your Highness may boldly go and see.

Emp. Sure these are no spirits but the true substantial bodies
of those two deceased princes.

[*Exeunt ALEXANDER and his paramour.*

Faust. Wilt please your Highness now to send for the Knight
that was so pleasant with me here of late ?

Emp. One of you call him forth. [*Exit Attendant.*

Enter the KNIGHT with a pair of horns on his head.

Emp. How now, sir Knight, why I had thought thou hadst
been a bachelor, but now I see thou hast a wife that
not only gives thee horns, but makes thee wear them ;
feel on thy head.

80

Knight. Thou damned wretch and execrable dog,
Bred in the concave of some monstrous rock,
How dar'st thou thus abuse a gentleman ?
Villain, I say, undo what thou hast done.

Faust. O, not so fast, sir, there is no haste ; but good, are you
remember'd how you crossed me in my conference with
the Emperor ? I think I have met with you for it.

69. *wart or mole*] *moule or wart* A₂-A₃. 73. *those*] *these* A₂-A₃. S.D.
Exeunt . . . paramour] F.S.B., *Exit Alex. A.* after 71, *Exeunt spirits* Dyce,
etc. 75. *here*] om. A₂-A₃. 76. S.D. *Exit Attendant*] Add. Dyce.

66. *meet with you anon*] be even
with you soon. Cf. l. 87.
68-71. See Appendix I.
82. *concave*] hollow.

85-6. *are you remember'd*] Do you
recollect ? A frequent Elizabethan
use.

Emp. Good master Doctor, at my entreaty release him, he hath done penance sufficient. 89

Faust. My gracious Lord, not so much for the injury he offered me here in your presence, as to delight you with some mirth, hath Faustus worthily requited this injurious Knight, which being all I desire I am content to release him of his horns ; and, sir Knight, hereafter speak well of scholars. Mephistophilis, transform him straight. [MEPHISTOPHILIS removes the horns.] Now, my good Lord, having done my duty, I humbly take my leave.

Emp. Farewell, master Doctor, yet ere you go, Expect from me a bounteous reward. 100

[*Exeunt* EMPEROR, Knight and Attendants.]

Faust. Now, Mephistophilis, the restless course That time doth run with calm and silent foot Shortening my days and thread of vital life Calls for the payment of my latest years : Therefore, sweet Mephistophilis, let us Make haste to Wittenberg.

96. S.D. *Mephistophilis . . . horns*] Add Dyce. 100. S.D. *Exeunt Emperor, Knight and Attendants*] Dyce, Ward ; *Exit Emperour A* ; *Exeunt Bull., Brey.* 101-9. Printed by Dyce, Wag., Ward., Bull., Brey., Goll. at the beginning of IV. v a. in this edition. 106. *Wittenberg*] *Wertemberge A.*

90. *injury*] insult. Cf. l. 93, *this injurious Knight*.

101-09. These lines, to which there is nothing corresponding in B, are preceded in A by the S.D. *Exit Emperour*. Faustus and Mephistophilis are thus left on the stage and to them after l. 109 *Enter a Horse-courser*. There has been some dislocation and 'telescoping' of scenes, of which there is no entirely satisfactory solution. Modern editors from Dyce onwards end the scene with l. 100, and begin with 101 a new scene which includes the interviews of Faustus with the Horse-courser. But chapter xxxiv of *E.F.B.*, which is the basis of these interviews, contains no reference to 'a fair and pleasant green'

(l. 108). Chapter xxx, however, begins: 'When Doctor Faustus had accomplished the Emperours desire in all things as he was requested, he went forth into a galerie, and leaning ouer a rayle to look into the priuie garden, he saw many of the Emperours Courtiers walking and talking together.' The 'priuie garden' or court-pleasance may have suggested the 'fair and pleasant green', and I have therefore retained the lines at the close of this scene. It is appropriate that after the exercise of his art before the Emperor and the rewards it brings, Faustus should remember that his days are being numbered and should wish to 'make haste to Wittenberg'.

Meph. What, will you go on horseback, or on foot?

Faust. Nay till I am past this fair and pleasant green,
I'll walk on foot [*Pointing to the court-pleasaunce*].

[*Exeunt.*]

SCENE III

Near a grove, outside Innsbruck.

Enter BENVOLIO, MARTINO, FREDERICK, and Soldiers.

Mart. Nay, sweet Benvolio, let us sway thy thoughts
From this attempt against the conjuror.

Benv. Away, you love me not, to urge me thus.

Shall I let slip so great an injury,
When every servile groom jests at my wrongs,
And in their rustic gambols proudly say,
'Benvolio's head was graced with horns to-day'?
O may these eyelids never close again,
Till with my sword I have that conjuror slain.
If you will aid me in this enterprise, 10
Then draw your weapons, and be resolute:
If not, depart: here will Benvolio die,
But Faustus' death shall quit my infamy.

Fred. Nay, we will stay with thee, betide what may,
And kill that Doctor if he come this way.

109. S.D. *Pointing . . . Exeunt*] Add. F.S.B.

Scene iii.

Act IV. Scene iii.] Add. F.S.B. *Act IV. Scene ii.* Rob., Cunn. *Scene*
xa. Bull., Brey; *Scene xii.* Goll. S.D. *Near . . . Innsbruck*] Add. F.S.B.
This scene is omitted in A. 1. *sway*] *stay* B₄. 9. *that*] *the* B₃-B₆. 13.
my] *thy* B₂-B₆. 15. *that*] *the* B₃-B₆.

Scene iii.

This scene, with its sequel, iv,
is suggested by two chapters, xxxi
and lii, of *E.F.B.* But the source

is treated with much freedom and
two episodes are telescoped. See
Appendix I.

5. *groom*] low fellow.

13. *quit*] requite, avenge.

Benv. Then, gentle Frederick, hie thee to the grove,
 And place our servants and our followers
 Close in an ambush there behind the trees.
 By this (I know) the conjuror is near ;
 I saw him kneel and kiss the Emperor's hand, 20
 And take his leave laden with rich rewards.
 Then, soldiers, boldly fight ; if Faustus die,
 Take you the wealth, leave us the victory.

Fred. Come, soldiers, follow me unto the grove ;
 Who kills him shall have gold and endless love.

[*Exit FREDERICK with the Soldiers.*]

Benv. My head is lighter than it was by th' horns,
 But yet my heart's more ponderous than my head,
 And pants until I see that conjuror dead.

Mart. Where shall we place ourselves, Benvolio ?

Benv. Here will we stay to bide the first assault. 30
 O were that damned hell-hound but in place,
 Thou soon shouldst see me quit my foul disgrace.

Enter FREDERICK.

Fred. Close, close, the conjuror is at hand,
 And all alone comes walking in his gown ;
 Be ready then, and strike the peasant down.

Benv. Mine be that honour then : now, sword, strike home,
 For horns he gave I'll have his head anon.

Enter FAUSTUS with the false head.

Mart. See, see, he comes.

Benv. No words : this blow ends all,

18. *an*] om. B₂-B₆. 22. *boldly*] *brauely* B₃-B₆. 27. *heart's*] B₂-B₆;
heart B₁. 28. *that*] *the* B₂-B₆. 35. *the*] *that* B₂-B₆. 37. S.D. *the*] *his*
 B₂-B₆; a Rob., Dyce, Cunn. 38. *See . . . all*] F.S.B.; two lines
 in B.

18. *Close*] concealed.
 31. *in place*] at hand.
 34. *walking in his gown*] This
 detail is due to the playwright.
 37. S.D. *with the false head*] There

is no mention of a false head in
 E.F.B., but the business with t is
 suggested by Faustus's false leg in
 chapters xxxiii and xxxiv.

Hell take his soul, his body thus must fall.

[Stabs FAUSTUS.

Faust [falling]. Oh !

40

Fred. Groan you, Master Doctor ?

Benv. Break may his heart with groans : dear Frederick, see,
Thus will I end his griefs immediately.

Mart. Strike with a willing hand. [BENVOLIO strikes off
FAUSTUS' false head.] His head is off.

Benv. The devil's dead, the Furies now may laugh.

Fred. Was this that stern aspect, that awful frown,
Made the grim monarch of infernal spirits
Tremble and quake at his commanding charms ?

Mart. Was this that damned head, whose art conspir'd
Benvolio's shame before the Emperor ?

50

Benv. Ay, that's the head, and here the body lies,
Justly rewarded for his villainies.

Fred. Come, let's devise how we may add more shame
To the black scandal of his hated name.

Benv. First, on his head, in quittance of my wrongs,
I'll nail huge forked horns, and let them hang
Within the window where he yok'd me first,
That all the world may see my just revenge.

Mart. What use shall we put his beard to ?

Benv. We'll sell it to a chimney-sweeper ; it will wear out
ten birchen brooms, I warrant you.

61

Fred. What shall his eyes do ?

39. S.D. *Stabs Faustus*] Add. Dyce. 40. S.D. *falling*] Add. Dyce.
44. *Strike*] *Struck* B₆. S.D. *Benv.* . . . *head*] Add. Rob. 45. *now*] om
B₃-B₆. 49. *art*] conj. Rob., Dyce, Cunn., Bull. ; *heart* B. 51. *here*] *there*
B₃-B₆. 62. *his*] B₂-B₆ ; om. B₁.

49. *head, whose art conspired*] Editors from Robinson downwards, except Gollancz who makes no comment, have adopted *art* instead of *heart*, the B reading. It is possible, however, that the rhetorical contrast between 'head' and

'heart' was intentional. In any case 'conspired' is used in its frequent Elizabethan application to a plot or stratagem by a single person.

57. *yok'd*] held fast, as with a yoke.

Benv. We'll put out his eyes, and they shall serve for buttons to his lips, to keep his tongue from catching cold.

Mart. An excellent policy: and now, sirs, having divided him, what shall the body do? [FAUSTUS rises.

Benv. Zounds, the devil's alive again.

Fred. Give him his head, for God's sake.

Faust. Nay, keep it: Faustus will have heads and hands, Ay, all your hearts to recompense this deed. 70

Knew you not, traitors, I was limited

For four-and-twenty years to breathe on earth?

And had you cut my body with your swords,

Or hew'd this flesh and bones as small as sand,

Yet in a minute had my spirit return'd,

And I had breath'd a man made free from harm.

But wherefore do I dally my revenge?

Asteroth, Belimoth, Mephistophilis,

[Enter MEPHISTOPHILIS and other Devils.

Go, horse these traitors on your fiery backs, And mount aloft with them as high as heaven, 80

Thence pitch them headlong to the lowest hell:

Yet, stay, the world shall see their misery,

And hell shall after plague their treachery.

Go, Belimoth, and take this caitiff hence,

And hurl him in some lake of mud and dirt:

Take thou this other, drag him through the woods,

Amongst the pricking thorns, and sharpest briers,

63. *put*] *pull* B₃-B₆. 66. S.D. *Faustus* (*gets up* Rob.) *rises*] Add. Dyce. 67. *Zounds*] om. B₆. 68. *God's*] *heavens* B₆. 70. *Ay, all*] conj. Dyce₂, Bull., Brey., Goll.; *I call* B₁-B₆; *And all* Rob., Cunn.; *Ay call* Dyce₁. 71. *you*] *Ye* B₂-B₆. 81. *Thence*] *Then* B₂-B₆. 87. *Amongst*] *Among* B₂-B₆.

71. *I was limited*] I was accorded the fixed period of time.

73-4. On the apparent echo of these lines in *The Taming of a Shrew*, IV. ii. 60-1, see Introduction, V., p. 30, note.

78. No devil appears in chapters

xxxi and lii of *E.F.B.* For the use of the names of the Phoenician deities for devils, cf. *Paradise Lost*, I, 422-3:

'*Baalim* and *Ashtaroth*—those male, These feminine.'

Whilst with my gentle Mephistophilis,
 This traitor flies unto some steepy rock,
 That, rolling down, may break the villain's bones,
 As he intended to dismember me. 91

Fly hence, despatch my charge immediately.

Fred. Pity us, gentle Faustus, save our lives!

Faust. Away!

Fred. He must needs go that the devil drives.

[*Exeunt Spirits with the Knights.*

Enter the ambushed Soldiers.

First Sold. Come, sirs, prepare yourselves in readiness,
 Make haste to help these noble gentlemen,
 I heard them parley with the conjuror.

Sec. Sold. See where he comes, despatch, and kill the slave.

Faust. What's here? an ambush to betray my life: 100
 Then, Faustus, try thy skill: base peasants, stand:
 For lo! these trees remove at my command,
 And stand as bulwarks 'twixt yourselves and me,
 To shield me from your hated treachery:
 Yet to encounter this your weak attempt,
 Behold an army comes incontinent.

[*FAUSTUS strikes the door, and enter a devil playing on a drum, after him another bearing an ensign; and divers with weapons, MEPHISTOPHILIS with fire-works; they set upon the Soldiers, and drive them out. Exit FAUSTUS.*

95. S.D. *Exeunt . . . Knights*]. After this line Rob. and Cunn. begin a new scene iii. 102. *these*] the B₃-B₄. 106. S.D. *on*] upon B₄. *Exit Faustus*] Add. F.S.B.

89. *steepy*] precipitous.

95. S.D. *ambushed soldiers*] Cf. ll. 17-18 above.

102-4. These lines are suggested by *E.F.B.*, ch. xxxi, though there the trees not only 'remove', but are transformed: 'sodainly al the bushes were turned into horsemen,

which also ran to incounter with the Knight and his company'.

102. *remove*] change their places.

106. *incontinent*] immediately.

S.D. *the door*] 'i.e. the stage-door—the writer thus addressing himself to the actor only, for the scene lies in a wood' (Dyce).

SCENE IV

Enter at several doors BENVOLIO, FREDERICK, and MARTINO, their heads and faces bloody, and besmear'd with mud and dirt, all having horns on their heads.

Mart. What ho, Benvolio!

Benv. Here, what, Frederick, ho!

Fred. O help me, gentle friend; where is Martino?

Mart. Dear Frederick, here,

Half smother'd in a lake of mud and dirt,

Through which the furies dragg'd me by the heels.

Fred. Martino, see Benvolio's horns again.

Mart. O misery, how now, Benvolio?

Benv. Defend me, heaven, shall I be haunted still?

Mart. Nay, fear not, man; we have no power to kill. 10

Benv. My friends transformed thus! O hellish spite,

Your heads are all set with horns.

Fred. You hit it right:

It is your own you mean, feel on your head.

Benv. 'Zounds, horns again!

Scene iv.

Act IV. Scene iv.] Add. Rob., Cunn.; *Scene x b.* Bull.; *Scene xiii.* Goll. This scene is omitted in A. S.D. *all having]* *having all* B₂-B₆. 4. om. B₆. 6. *dragg'd]* *drag* B₆. 10. *we]* *they* conj. Cunn. 12 and 14. as single lines] F.S.B.; each two lines in B. 14. 'Zounds] B₂-B₆; Zons B₁; What B₆.

Scene iv.

Editors mark a new scene here, not because of a change of locality but because the stage has been cleared after l. 106 above. Faustus does not appear in this scene and must therefore have made his exit after the devils had driven out the soldiers.

S.D. *at several doors]* Cf. II. ii. 183, S.D. *Exeunt omnes several ways.*

all . . . heads] Cf. E.F.B., ch. xxxi: 'he so charmed them, that every one, Knight and other for the space of a whole moneth did weare a payre of Goates hornes on their browes.'

5-6. Apparently suggested by a passage, near the end of chapter lii, where the Page of the Knight 'rode on his horse to the water, and presently the horse vanyshed away, the Page being almost suncke and drouned, but he escaped; and coming home, the Knight perceiued his Page so be myred and on foote'. See Appendix I.

10. *we . . . kill]* Martino means that though Benvolio has been partly transformed into animal likeness, his companions are not equipped for hunting him to death. There is probably a play upon 'haunted' in l. 9. The conjecture of 'they', i.e. horns, is unnecessary.

- Mart.* Nay, chafe not, man, we all are sped.
Benv. What devil attends this damn'd magician,
 That, spite of spite, our wrongs are doubled?
Fred. What may we do, that we may hide our shames?
Benv. If we should follow him to work revenge,
 He'd join long asses' ears to these huge horns,
 And make us laughing-stocks to all the world. 20
Mart. What shall we then do, dear Benvolio?
Benv. I have a castle joining near these woods,
 And thither we'll repair and live obscure,
 Till time shall alter these our brutish shapes:
 Sith black disgrace hath thus eclips'd our fame,
 We'll rather die with grief than live with shame.
 [Exeunt omnes.]

SCENE VB

At the entrance to the house of Faustus.

Enter FAUSTUS and the Horse-Courser.

Horse-c. I beseech, your worship, accept of these forty dollars.

24. *these*] B₂-B₆; *this* B₁. 25. *Sith*] B *Since* Goll.

Scene v b.

The versions of this scene in the quartos of 1616 and 1604 are so divergent, except for the verse lines, 23-8 B and 29-34 A, that they are printed separately as v b and v a.

Act IV. Scene v b.] Add. F.S.B.; *Act IV. Scene v.* Rob., Cunn. *Scene xi.* Bull., Brey. S.D. *At the . . . Faustus*] Add. F.S.B. S.D. *Horse-courser*] F.S.B.; *Horse-courser and Mephostophilis* B.

14. *we all are sped*] all of us are provided with them.

22. *a castle*] Not mentioned in E.F.B.

24. *Till time shall alter*] See note on S.D. *all . . . heads* above.

26. *We'll . . . shame*] Cf. E.F.B., ch. lii: 'the Knight . . . thought with himself better to die than live with so great an infamie.' Professor Case points out that Lyly had made the antithesis, as here used in the play, proverbial. Cf. *Every Man Out of his Humour*, v, vii., 'O Master Brisk, as 't is in *Euphues*,

Hard is the choice, when one is compelled either by silence to die with grief, or by speaking to live with shame'—a slight variation from Lyly's words (Arber's reprint, p. 354).

Scene v b.

This scene in both the B and A versions is expanded from E.F.B., ch. xxxiv. See Appendix I. In E.F.B. the episode takes place 'at a faire called *Pheiffring*'. In the play there is no clear indication of locality. But the allusion in A ll.

Faust. Friend, thou canst not buy so good a horse, for so small a price. I have no great need to sell him, but if thou likest him for ten dollars more take him, because I see thou hast a good mind to him.

Horse-c. I beseech you, sir, accept of this ; I am a very poor man and have lost very much of late by horse-flesh, and this bargain will set me up again. 9

Faust. Well, I will not stand with thee, give me the money. [Horse-courser gives FAUSTUS the money.] Now, sirrah, I must tell you that you may ride him o'er hedge and ditch, and spare him not ; but, do you hear ? in any case ride him not into the water.

Horse-c. How, sir, not into the water ? Why, will he not drink of all waters ?

Faust. Yes, he will drink of all waters, but ride him not into the water ; o'er hedge and ditch, or where thou wilt, but not into the water. Go, bid the ostler deliver him unto you, and remember what I say. 20

Horse-c. I warrant you, sir. O joyful day, now am I a made man for ever. [Exit.

Faust. What art thou, Faustus, but a man condemn'd to die ?

Thy fatal time draws to a final end,
Despair doth drive distrust into my thoughts.
Confound these passions with a quiet sleep.

53-4 to Faustus's ' glass windows ' points to his own house, as does also the entry of Wagner, towards the end of both versions. Faustus appears to be found by the Horse-courser at the entrance to the house, and afterwards to go just within doors and fall asleep.

S.D. *Horse-Courser*] Horse-dealer. With its variant ' horse-corser ' it derives from a verb ' corse ' or ' course ', to exchange or trade in. Horse-courser had a reputation for knavery, and the groundlings would relish a conjurer's trick at their expense.

10. *stand with thee*] haggle, make terms with.

15-6. *will he not . . . waters ?*] will he not be ready for anything ? Cf. *Tw. Night*, IV. ii. 69, ' I am for all waters ', and the Italian proverb, *Ho mantello d'ogni acqua*, ' I have a cloak for all waters '.

23-8. On these lines, for which there is no suggestion in *E.F.B.*, see Introduction, IV., pp. 25-6.

24. *fatal time*] time allotted by fate.

26. *Confound these passions*] Disperse these agitating emotions.

Tush ! Christ did call the thief upon the Cross ;
 Then rest thee, Faustus, quiet in conceit. 28
[He sits to sleep.]

Re-enter the Horse-Courser wet.

Horse-c. O what a cozening Doctor was this ? I was riding my horse into the water, thinking some hidden mystery had been in the horse, I had nothing under me but a little straw, and had much ado to escape drowning. Well, I'll go rouse him, and make him give me my forty dollars again. Ho, sirrah Doctor, you cozening scab ! Master Doctor, awake and rise, and give me my money again, for your horse is turned to a bottle of hay, master Doctor. *[He pulls off his leg.]* Alas ! I am undone, what shall I do ? I have pull'd off his leg.

Faust. O, help, help, the villain hath murder'd me. 39

Horse-c. Murder, or not murder, now he has but one leg, I'll outrun him, and cast this leg into some ditch or other.

[Aside, and then runs out.]

Faust. Stop him, stop him, stop him !—ha, ha, ha, Faustus hath his leg again, and the horse-courser a bundle of hay for his forty dollars.

Enter WAGNER.

How now, Wagner, what news with thee ?

Wagner. If it please you, the Duke of Anholt doth earnestly

28. S.D. *Re-enter*] *Enter B.* *wet*] om. B₆. 32. *escape*] *scape* B₄. 37. *Doctor*] *Doctor, 'S foot I think hee's rotten* B₆. 39. *hath*] *has* B₆—B₈. 40. *has*] *hath* B₆—B₈. 41. *this*] B ; *his* Brey. 41. S.D. *Aside . . . out*] Add. Dyce. 46. *Anholt*] F.S.B. ; *Vanholt* B and all editors.

27. 'Faustus may have had in mind the lines in the "Dies Irae" :
 Et latronem exaudisti,
 Mihi quoque spem dedisti' (Ward).

28. *in conceit*] in thy thoughts.

34. *scab*] scurvy fellow.

36. *bottle of hay*] truss or bundle of hay. Cf. *M.N.D.*, iv. i. 38 :
 'I have a great desire to a bottle of hay'.

46. *of Anholt*] The Qq. here and in Scene vii have *of Vanholt*. But *E.F.B.*, chs. xxxix and xl, has throughout *Anholt* for *Anhalt* in the German *Historia*. With our increased knowledge of Marlowe's fidelity to his sources as regards geographical names, and considering how easily *of Anholt* might be corrupted in pronunciation, I have restored the *E.F.B.* spelling.

entreat your company, and hath sent some of his men to attend you with provision fit for your journey.

Faust. The Duke of Anholt's an honourable gentleman, and one to whom I must be no niggard of my cunning. Come away ! [*Exeunt.*]

SCENE VA

At the entrance to the house of FAUSTUS.

Enter FAUSTUS and MEPHISTOPHILIS, and to them a Horse-Courser.

Horse-c. I have been all this day seeking one master Fustian : mass, see where he is !—God save you, master Doctor !

Faust. What, horse-courser ! you are well met.

Horse-c. Do you hear, sir ? I have brought you forty dollars for your horse.

Faust. I cannot sell him so. If thou lik'st him for fifty, take him.

Horse-c. Alas, sir, I have no more !—I pray you speak for me. [*To MEPHISTOPHILIS.*]

Meph. I pray you, let him have him : he is an honest fellow, and he has a great charge, neither wife nor child. 11

Faust. Well, come, give me your money [*Horse-courser gives FAUSTUS the money*] : my boy will deliver him to you.

48. *you*] om. B₃–B₆. 49. *Anholt's*] F.S.B. ; *Vanholt's* B and all editors.

Scene v a.

Act IV. Scene v a.] Add. F.S.B. *Act IV. Scene ii.* Wag. ; *Scene xi.* Ward, Bull., Brey. ; *Scene xiv.* Goll. S.D. *At the . . . Faustus.* *Enter Faustus . . . Horsecourser*] Add. F.S.B. Dyce, Ward, Brey., Goll., who begin this scene with the nine lines which in this edition end *Scene ii a*, insert before them *A green : afterwards the house of Faustus.* Wagner and Bull., who also print the nine lines here, have before them *Enter Faustus and Mephistophilis.* After them A has *Enter a Horse-courser.* 9. S.D. *To Mephistophilis*] Add. F.S.B. 12. S.D. *Horse-courser . . . money*] Add. Dyce.

47–8. *and hath sent . . . journey*] An addition by the dramatist, found only in B.

Scene v a.

1. *Fustian*] For a different

corruption of *Faustus* by another yokel, see below, vi. 19 and 38.

11. *a great charge . . . child*]

A characteristic Mephistophilian paradox.

But I must tell you one thing before you have him ;
ride him not into the water, at any hand.

Horse-c. Why, sir, will he not drink of all waters ?

Faust. O, yes, he will drink of all waters ; but ride him not
into the water : ride him over hedge or ditch, or where
thou wilt, but not into the water. 19

Horse-c. Well, sir.—Now am I made man for ever : I'll not
leave my horse for forty : if he had but the quality of
hey-ding-ding, hey-ding-ding, I'd make a brave living
on him : he has a buttock as slick as an eel [*Aside*].—
Well, God b' wi' ye, sir : your boy will deliver him me :
but, hark ye, sir ; if my horse be sick or ill at ease, if I
bring his water to you, you'll tell me what it is ?

Faust. Away, you villain ! what, dost think I am a horse-
doctor ? [*Exit Horse-courser.*

What art thou, Faustus, but a man condemn'd to die ?

Thy fatal time doth draw to final end ; 30

Despair doth drive distrust unto my thoughts :

Confound these passions with a quiet sleep :

Tush, Christ did call the thief upon the Cross ;

Then rest thee, Faustus, quiet in conceit.

[*Sleep in his chair.*

Re-enter Horse-courser, all wet, crying.

20. *am I*] I am a A_2-A_3 . 21. *forty*] *twice forty dollars*, conj. Dyce ;
twice forty Wag., Bull. 23. *S.D. Aside*] Dyce, etc. 24. *b' wi' ye*] Dyce
etc. ; *buy A.* 25. *ye*] *you* A_2-A_3 . 31. *unto*] *into* Dyce. 34. *S.D. Sleep*] *Sleeps* Dyce, etc. *Re-enter*] Dyce, etc. ; *Enter A.*

15. *at any hand*] on any account.

16. See note on v b. 15-6.

21. *for forty*] Several editors
have conjectured ' for twice forty ',
thinking that the Horse-courser has
in mind the sum that he has paid.
But ' forty ' is often used in early
English to express any large num-
ber. Cf. *Cor.*, III. i. 243 : ' I could
beat forty of them '. So the Horse-
courser probably means, ' I'll not
give up my horse for any number
of others '.

21-2. *the quality . . . hey-ding-*

ding] Probably the Horse-courser
has not in mind any more specific
attribute than in ll. 40-1 below,
' thinking my horse had some rare
quality that he would not have had
me known of '. *Hey-ding-ding* is a
refrain in various popular songs.
Cf. *A.Y.L.*, v. iii. 21 : ' When birds
do sing, hey-ding-a-ding-ding '.

23. *slick*] smooth, glossy—more
applicable to a horse than to an
eel.

29-34. See notes on v b. 23-8, and
24, 26, 27, 28.

Horse-c. Alas, alas! Doctor Fustian, quotha? mass, Doctor Lopus was never such a Doctor; has given me a purgation, has purged me of forty dollars; I shall never see them more. But yet, like an ass as I was, I would not be ruled by him, for he bade me I should ride him into no water: now I, thinking my horse had some rare quality that he would not have had me known of, I, like a venturous youth, rid him into the deep pond at the town's end. I was no sooner in the middle of the pond, but my horse vanished away, and I sat upon a bottle of hay, never so near drowning in my life. But I'll seek out my Doctor, and have my forty dollars again, or I'll make it the dearest horse!—[Sees MEPHISTOPHILIS.] O, yonder is his snipper-snapper.—Do you hear? you, hey-pass, where's your master? 49

Meph. Why, sir, what would you? you cannot speak with him.

Horse-c. But I will speak with him.

Meph. Why, he's fast asleep: come some other time.

Horse-c. I'll speak with him now, or I'll break his glass-windows about his ears.

Meph. I tell thee, he has not slept this eight nights.

Horse-c. And he have not slept this eight weeks, I'll speak with him.

Meph. See, where he is fast asleep.

41. *known*] *know* Dyce. 45. *my*] *al my* A₂-A₃. 47. S.D. *Sees Mephistophilis*] Add. F.S.B. 49. *hey-pass*] Dyce, Bull.; *hey, passe* A; *hey-passe* Brey.; *heypass* Ward, Goll. 55 and 56. *this*] *these* A₂.

35. *quotha?*] literally, 'said he'; used sarcastically in the repetition of words or phrases.

36. *Doctor Lopus*] Roderigo Lopez, a Spanish Jew, Elizabeth's private physician, who was convicted in February 1594 on a charge of attempting to poison her, and executed at Tyburn. After his death the popular excitement was kept alive by the publication of five official accounts of his treason. On the significance of this allusion to him in the A version of this scene see Introduction, IV, p. 25.

41. *known of*] acquainted with. Cf. *Oth.* (Q.1), III. iii. 320: 'be not you known on't'.

44-5. *bottle of hay*] See note on v b. 36 above.

48. *snipper-snapper*] dandiprat. Would have suited Wagner, but singularly unfitting for Mephistophilis.

49. *hey-pass*] juggler, on whose lips this was a catchword. Cf. Sc. vii. 117: 'your *hey-pass* and *re-pass*'.

53-4. *his glass-windows*] Faustus is apparently supposed to be sitting just behind the windows of his house.

Horse-c. Ay, this is he.—God save ye, master Doctor, master Doctor, master Doctor Fustian! forty dollars, forty dollars for a bottle of hay! 61

Meph. Why, thou seest he hears thee not.

Horse-c. So-ho, ho! so-ho, ho! [*Holla in his ear.*] No, will you not wake? I'll make you wake ere I go. [*Pull him by the leg, and pull it away.*] Alas, I am undone! what shall I do?

Faust. O, my leg, my leg!—Help, Mephistophilis! call the officers!—My leg, my leg!

Meph. Come, villain, to the Constable.

Horse-c. O Lord, sir, let me go, and I'll give you forty dollars more! 71

Meph. Where be they?

Horse-c. I have none about me: come to my ostry, and I'll give them you.

Meph. Be gone quickly. [*Horse-courser runs away.*]

Faust. What, is he gone? farewell he! Faustus has his leg again, and the horse-courser, I take it, a bottle of hay for his labour: well, this trick shall cost him forty dollars more.

Enter WAGNER.

How now, Wagner! what's the news with thee? 80

Wag. Sir, the Duke of Anholt doth earnestly entreat your company.

Faust. The Duke of Anholt! an honourable gentleman, to whom I must be no niggard of my cunning.—Come, Mephistophilis, let's away to him. [*Exeunt.*]

59. *ye*] *you* A₃. 63. S.D. *Holla*] *Hallow* A; *Hollows* Dyce; *Holla's* Ward; *Hollas* Bull., Goll. *ear*] *eares* A₃. No] *Now* Wag., Brey. 64-5. S.D. *Pull him . . . and pull*] *Pulls Faustus . . . and pulls* Dyce, etc. 73. *ostrey*] *Oastrie* A. 81 and 83. *Anholt*] F.S.B.; *Vanholt* A and all editors.

67-8. *the officers*] The most important local officers (for the dramatist is here thinking of an English country town and not of Wittenberg) were the Constable (cf. l. 69) and the Headborough, as Dogbery and Verges are called in the original texts of *Much Ado*.

73. *ostrey*] variant of 'hostry', (see vi. 52, below), an inn. Cf. Tindale, *Luke* ii. 7: 'There was no rouse for them within, in the hostrey.'

81. *of Anholt*] See note v b. 46 above.

SCENE VI

An Inn.

Enter ROBIN, DICK, *the* Horse-courser, *and* a Carter.

Cart. Come, my masters, I'll bring you to the best beer in Europe. What ho, hostess!—where be these whores?

Enter Hostess.

Host. How now, what lack you? What, my old guesse, welcome.

Robin. Sirra Dick, dost thou know why I stand so mute?

Dick. No, Robin, why is't?

Robin. I am eighteenpence on the score, but say nothing, see if she have forgotten me.

Host. Who's this, that stands so solemnly by himself? what, my old guest? 10

Robin. O hostess, how do you? I hope my score stands still.

Host. Ay, there's no doubt of that, for methinks you make no haste to wipe it out.

Dick. Why, hostess, I say, fetch us some beer.

Scene vi.

Act IV. Scene vi.] Add. Rob., Cunn.; *Scene xi a.* Brey. *Scene xv.* Goll. This Scene is omitted in A. S.D. *An Inn]* Add. F.S.B. *Robin]* Dyce, etc.; *Clowne B.* 3. *guesse]* *guests* B₂–B₆ Wagner; *guess* Dyce, Bull.; *guest* Goll. 5. Prefix, *Robin]* Dyce, etc.; *Clowne B.* and so throughout the scene. *thou]* om. B₃–B₆.

Scene vi.

The opening part of this Scene is suggested (though Faustus himself does not appear) by the beginning of *E.F.B.*, ch. xxxvii: 'Doctor Faustus went into an Inne, wherein were many tables full of Clownes, the which were tippling kan after kan of excellent wine'.

2. *where . . . whores?*] A coarsely-phrased repetition of the summons to the hostess and her staff.

3. *guesse]* This reading of the

1616 text only, a sixteenth- and seventeenth-century variant of 'guests', is retained here and in vii. 120, as characteristic of the speech of the hostess. Cf. Middleton, *Phoenix*, 1. iii: 'Sirrah, what guess does this inn hold now?'

7. *on the score]* in arrears on the reckoning.

11. *stands still]* does not mount higher. The Hostess gives the words the meaning of 'continues on the books'.

Host. You shall presently : look up in th' hall there, ho !
[*Exit.*

Dick. Come, sirs, what shall we do now till mine hostess comes ?

Cart. Marry, sir, I'll tell you the bravest tale how a conjuror served me ; you know Doctor Fauster ?

Horse-c. Ay, a plague take him, here's some on's have cause to know him ; did he conjure thee too ? 21

Cart. I'll tell you how he serv'd me : As I was going to Wittenberg t'other day, with a load of hay, he met me, and asked me what he should give me for as much hay as he could eat ; now, sir, I thinking that a little would serve his turn, bade him take as much as he would for three farthings ; so he presently gave me my money, and fell to eating ; and, as I am a cursen man, he never left eating, till he had eat up all my load of hay.

All. O monstrous, eat a whole load of hay ! 30

Robin. Yes, yes, that may be ; for I have heard of one that has eat a load of logs.

Horse-c. Now, sirs, you shall hear how villainously he serv'd me : I went to him yesterday to buy a horse of him, and he would by no means sell him under forty dollars ; so, sir, because I knew him to be such a horse as would run over hedge and ditch and never tire, I gave him his

15. *in*] conj. F.S.B. ; *into* B. 15. S.D. *Exit* after 14 in B. 19. *Fauster*] B₁ Brey., Goll. ; *Faustus* B₂-B₆, Dyce, Bull. 20. *plague*] *pox* B₆. 27. *my*] om. B₂-B₆. 28. *cursen*] *cursten* B₆. 31-2. *heard of one that has*] *an Uncle that did* B₆. 31. *of*] om. B₂-B₃. 32. *a*] *a whole* B₆.

15. *shall presently*] shall have it immediately.

look up in th' hall there] I have adopted 'in' instead of 'into' as I think that this exclamation is addressed by the hostess to her servants within, bidding them look alert with the drinks.

22-32. Based upon E.F.B., ch. xxxv, though there at the end the

Clown 'had his Hay againe as he had before'.

28. *cursen*] a dialectical form of 'christen', Christian. Cf. Day, *Isle of Gulls*, II. iv : 'Well, God a mercy of all cursen soules'.

33-52. It seems unnecessary that, for the benefit of Robin, Dick and the Carter, the audience should hear again the incidents dealt with in Scene v.

money. So when I had my horse, Doctor Fauster bade me ride him night and day, and spare him no time ; but, quoth he, in any case, ride him not into the water. Now, sir, I thinking the horse had had some rare quality that he would not have me know of, what did I but rid him into a great river, and when I came just in the midst, my horse vanish'd away, and I sat straddling upon a bottle of hay.

45

All. O brave Doctor !

Horse-c. But you shall hear how bravely I serv'd him for it ; I went me home to his house, and there I found him asleep ; I kept a hallooing and whooping in his ears, but all could not wake him : I seeing that, took him by the leg, and never rested pulling, till I had pull'd me his leg quite off, and now 'tis at home in mine hostry. 52

Dick. And has the Doctor but one leg then ? that's excellent, for one of his devils turn'd me into the likeness of an ape's face.

Cart. Some more drink, hostess.

Robin. Hark you, we'll into another room and drink a while, and then we'll go seek out the Doctor. [*Exeunt omnes.*

38. *Fauster*] B₁ ; *Faustus* B₂-B₆ Dyce, etc. *bade*] *bid* B₆. 39. *no time*] *not* B₆. 41. *some rare*] B₂-B₆ ; *some* B₁. 42. *rid*] *ride* B₄-B₆, Goll. 43. *in*] *into* B₆. 49. *a hallooing*] Dyce ; *a hallowing* B₁-B₅, Brey. ; *hallooing* Bull. ; *a-hallowing* Goll. *kept . . . whooping*] *Whoop'd and hollowed* B₆. 50. *all*] *om.* B₆. 51. *me*] *om.* B₆. 52. *mine*] *my* B₆. 53. Prefix *Dick*] conj. F.S.B. ; *Clow(ne)* B ; *Robin* Dyce, etc. 54. *for*] *then for* B₆. 57-8. *om.* B₆, which has instead 64 new lines (see Appendix IV).

38. *Doctor Fauster*] The Horse-courser who in *v a.* has thrice spoken of *Doctor Fustian* here uses the same corruption as the Carter in l. 19, above.

41-2. *Now . . . know of*] Repeated, with very slight variation, from *v a.* 40-1, where there is nothing quite corresponding in B. Here B₁ omits 'rare', but as it is found in B₂-B₆, it is probably right.

52. *'tis at home . . . hostry*] In *v b.* 41, the Horse-courser declares that he will cast the leg 'into some ditch or other'. In *v a.* 70, Mephistophilis seizes him and appears to get the leg back.

53. prefix *Dick*] B has *Clown* which throughout this scene = Robin. And in Act III. iii *a.* 47-50, Robin is transformed into the likeness of an ape. But in the B version, iii *b.* 43-4, it is Dick who is thus changed, and in Scene vii. 113 below, Dick reminds Faustus of the transformation. So that the words are here more suitable to Dick.

57. *we'll into . . . a while*] Probably to leave the stage free for the 'pleasant sights' or show alluded to in the opening lines of the next scene.

SCENE VII

The Court of the DUKE OF ANHOLT.

Enter the DUKE OF ANHOLT, his Duchess, FAUSTUS, and MEPHISTOPHILIS.

Duke. Thanks, master Doctor, for these pleasant sights.
Nor know I how sufficiently to recompense your great
deserts in erecting that enchanted castle in the air, the
sight whereof so delighted me,
As nothing in the world could please me more.
Faust. I do think myself, my good Lord, highly recompensed
in that it pleaseth your Grace to think but well of that
which Faustus hath performed. But gracious lady, it
may be that you have taken no pleasure in those sights;
therefore, I pray you tell me, what is the thing you most
desire to have; be it in the world, it shall be yours.
I have heard that great-bellied women do long for things
are rare and dainty. 13

Scene vii.

Act IV. Scene vii.] Add. F.S.B.; Act V. Scene i. Rob., Cunn.; Scene xii. Ward, Bull., Brey. S.D. The Court of the Duke of Anholt] F.S.B.; The Court . . . Vanholt Ward, Bull., Brey., Goll. S.D. Enter . . . Mephistophilis] Enter to them the Duke, and the Dutches, the Duke speakes A. Anholt] Vanholt B. 1. Thanks . . . sights] Belceue me maister Doctor, this merriment hath much pleased me A. 2-5. om. A. 4. delighted] delighteth B₂-B₆. 6-8. I do . . . performed] Mygratious Lord, I am glad it contents you so wel A. 7. pleaseth] hath pleased B₃-B₆. 8-13. But gracious . . . dainty] but it may be Madame, you take no delight in this, I haue heard that great bellied women do long for some dainties or other; what is it Madame? tell me, and you shal haue it A.

Scene vii.

S.D. of Anholt] See note on v b. 46.

1-5. Suggested by *E.F.B.*, ch. xl, where Faustus by his art creates for the Duke and Duchess a mighty Castle on a hill, wherein they have a sumptuous banquet. But as soon as they have returned to their own palace, the Castle 'was all in a flame of fire' and was 'consumed away cleane'. That something of this was represented in a show may be

inferred from the Duke's thanks to Faustus for erecting that enchanted castle in the air, which would otherwise be meaningless to spectators who had not read *E.F.B.* The A text has 'this merriment', which is the phrase used by Faustus in the B text (iv. vii. 55) to describe the episode with the Clowns. See Introduction, IV, p. 26.

8-36. *But gracious lady . . . tasted]* Closely based on *E.F.B.*, ch. xxxix. See Appendix I.

Duch. True, master Doctor, and since I find you so kind, I will make known unto you what my heart desires to have ; and were it now summer, as it is January, a dead time of the winter, I would request no better meat than a dish of ripe grapes.

Faust. This is but a small matter. Go, Mephistophilis, away !

20

[*Exit* MEPHISTOPHILIS.]

Madam, I will do more than this for your content.

Enter MEPHISTOPHILIS *again with the grapes.*

Here now taste ye these, they should be good,
For they come from a far country, I can tell you.

Duke. This makes me wonder more than all the rest
That at this time of the year, when every tree
Is barren of his fruit, from whence you had
These ripe grapes.

Faust. Please it your Grace the year is divided into two circles over the whole world, so that when it is winter with us, in the contrary circle it is likewise summer with them, as in India, Saba and such countries that lie far east, where they have fruit twice a year. From whence, by means of a swift spirit that I have, I had these grapes brought, as you see.

34

14. Prefix *Duch.*] A, Lady B. True] Thanks, good A. since . . . kind] for I see your courteous intent to pleasure me A. 15. make . . . unto] not hide from A. what] the thing A. 15-6. to have] om. A. 16. a] and the A. 17. request] desire A. 19-20. This . . . away] Alas Madame, thats nothing, Mephastophilis, be gone A. 21. Madam . . . content] were it a greater thing then this, so it would content you, you should have it. 21. S.D. again] om. A. 22. Here . . . good] here they be madam, wilt please you taste on them? A. 23. om. A. come] came B₃-B₆. 24-7. printed as prose in B. 24. This] Beleue me master Doctor, this A. more than all] aboue A. 25-7. at . . . ripe] being in the dead time of winter, and in the month of Ianuary, how you shuld come by these A. 27. ripe] om. B₃-B₆. 28. Please it] If it like A. 29. so] om. A. 30. likewise] om. A. 31. such countries that lie far] farther countries, in the A. 32. where . . . year] om. A. From whence] And A. 33-4. these grapes brought] them brought hither A. 34. you] ye A. After this line A adds, how do you like them Madame, be they good?

31. Saba] Sheba. Cf. II. i. 155, where it is used for the Queen of Sheba.

Duch. And trust me, they are the sweetest grapes that e'er I tasted.

[*The Clowns bounce at the gate within.*

Duke. What rude disturbers have we at the gate?

Go, pacify their fury, set it ope,

And then demand of them what they would have.

[*They knock again, and call out to talk with FAUSTUS.*

A Servant. Why, how now, masters, what a coil is there?

What is the reason you disturb the Duke? 41

Dick. We have no reason for it, therefore a fig for him.

Serv. Why, saucy varlets, dare you be so bold?

Horse-c. I hope, sir, we have wit enough to be more bold than welcome.

Serv. It appears so, pray be bold elsewhere,

And trouble not the Duke.

Duke. What would they have?

Serv. They all cry out to speak with Doctor Faustus.

Cart. Ay, and we will speak with him. 50

Duke. Will you, sir? Commit the rascals.

Dick. Commit with us! he were as good commit with his father as commit with us.

Faust. I do beseech your Grace let them come in,

They are good subject for a merriment.

35. Prefix *Duch.*] A, Lady B. And trust me] *Believe me Maister doctor A. are the sweetest] be the best A.* 36. *tasted] tasted in my life before A.* which closes the scene as follows:

Faust. I am glad they content you so Madam.

Duke. Come, Madame, let vs in, where you must wel reward this learned man for the great kindnes he hath shewd to you.

Duch. And so I wil my Lord, and whilst I liue, Rest beholding for this curtesie.

Faust. I humbly thanke your Grace.

Duke. Come, maister Doctor follow vs, and receiue your reward. [*Exeunt.* 36. S.D. *Clowns]* Dyce; Clowne B. *bounce] bounceth B₂-B₆.* This S.D. and ll. 37-126 are omitted in A. 55. *subject] subjects B₆.* *for] to B₂-B₆.* a] om. B₆.

37-126. This episode, and in particular ll. 111-21, is developed from *E.F.B.*, ch. xxxvii, but is transferred from an inn to the Duke of Anholt's Court. See Appendix I and Introduction, IV, p. 26

36. S.D. *bounce] bang.*

40. *coil] disturbance.*

51. *Commit] Take to prison, with a play in ll. 52-3 on its sense of 'have intercourse with'.*

55. *merriment] See note on ll. 1-5 above.*

Duke. Do as thou wilt, Faustus, I give thee leave.

Faust. I thank your Grace.

Enter ROBIN, DICK, Carter, *and* Horse-courser.

Why, how now, my good friends?

'Faith you are too outrageous, but come near,

I have procur'd your pardons: welcome all. 60

Robin. Nay, sir, we will be welcome for our money, and we will pay for what we take. What ho, give's half a dozen of beer here, and be hang'd.

Faust. Nay, hark you, can you tell me where you are?

Cart. Ay, marry can I; we are under heaven.

Serv. Ay, but, sir sauce-box, know you in what place?

Horse-c. Ay, ay, the house is good enough to drink in:

Zouns, fill us some beer, or we'll break all the barrels in the house, and dash out all your brains with your bottles.

Faust. Be not so furious: come, you shall have beer. 70

My lord, beseech you give me leave a while,

I'll gage my credit, 'twill content your Grace.

Duke. With all my heart, kind Doctor, please thyself;

Our servants and our Court's at thy command.

Faust. I humbly thank your Grace: then fetch some beer.

Horse-c. Ay, marry, there spake a Doctor indeed, and, 'faith,

I'll drink a health to thy wooden leg for that word.

Faust. My wooden leg! what dost thou mean by that?

Cart. Ha, ha, ha, dost hear him, Dick? He has forgot his leg. 80

Horse-c. Ay, ay, he does not stand much upon that.

Faust. No, 'faith not much upon a wooden leg.

57. S.D. *Robin*] Dyce, etc.; *The Clowne* B. 60. *pardons*] *pardon* B₄.
61. Prefix *Robin*] Dyce; *Clow(ne)* B. 64. *me*] om. B₃-B₆. 68. *Zouns*] *Come* B₆. 76. *spake*] *spoke* B₄. 78. *dost*] *dost thou* B₂-B₅. 79. *him*] *me* B₄.

59. *outrageous*] violent.

66. *sir sauce-box*] more usual in the shorter form 'sir sauce'. Cf. *Jew of Malta*, III. iii. 37: 'Go to, sirrah sauce'.

81. *stand . . . upon*] make much of, with a play on the literal sense in l. 82.

Cart. Good Lord, that flesh and blood should be so frail with your Worship. Do not you remember a horse-courser you sold a horse to?

Faust. Yes, I remember I sold one a horse.

Cart. And do you remember you bid he should not ride him into the water?

Faust. Yes, I do very well remember that.

Cart. And do you remember nothing of your leg? 90

Faust. No, in good sooth.

Cart. Then, I pray, remember your curtsy.

Faust. I thank you, sir.

Cart. 'Tis not so much worth; I pray you tell me one thing.

Faust. What's that?

Cart. Be both your legs bedfellows every night together?

Faust. Wouldst thou make a Colossus of me, that thou askest me such questions?

Cart. No, truly, sir: I would make nothing of you, but I would fain know that. 100

Enter Hostess with drink.

Faust. Then I assure thee certainly they are.

Cart. I thank you, I am fully satisfied.

Faust. But wherefore dost thou ask?

Cart. For nothing, sir: but methinks you should have a wooden bedfellow of one of 'em.

Horse-c. Why, do you hear, sir, did not I pull off one of your legs when you were asleep?

83. *Good Lord*] O B₆. 84. *not*] om. B₆. 87. *do you . . . should*] *how you bid him* B₆. *ride him*] B₂-B₆, Dilke, Rob., Dyce, Cunn., Brey., Goll.; *ride* B₁, Bull., T. Brooke. 92. *pray*] *pray you* B₃-B₅; om. B₆. *curtsy*] F.S.B.; *courtesy* Rob., etc.; *curtesie* B₁-B₅; *word* B₆. 93. *I*] om. B₃-B₆. 94. *you*] om. B₆. 104. *methinks*] *me thinke* B₅-B₆. 106. *not I*] *I not* B₄, B₆.

92. *curtsy*] A play on *leg* (l. 90) in its frequent Elizabethan sense of 'obeisance'. This is made clearer if 'curtesie' (B) is modernized as 'curtsy', instead of 'courtesy' as editors have hitherto done.

97. *Colossus*] The Colossus of Rhodes stood with legs astride at the entrance of the harbour.

99. *make nothing of*] There is a play on the literal meaning and the colloquial 'make light of'.

Faust. But I have it again, now I am awake : look you here, sir.

All. O horrible, had the Doctor three legs ? 110

Cart. Do you remember, sir, how you cozened me and ate up my load of—— [FAUSTUS charms him dumb

Dick. Do you remember how you made me wear an ape's——

Horse-c. You whoreson conjuring scab, do you remember how you cozened me with a ho——

Robin. Ha' you forgotten me ? you think to carry it away with your *hey-pass* and *re-pass* ; do you remember the dog's fa—— [Exeunt Clowns.

Host. Who pays for the ale ? hear you, Master Doctor, now you have sent away my guesse, I pray who shall pay me for my a—— [Exit Hostess. 121

Lady. My Lord,

We are much beholding to this learned man.

Duke. So are we, Madam, which we will recompense

With all the love and kindness that we may.

His artful sport drives all sad thoughts away.

[Exeunt.

108. *now I am awake*] om. B₆. 109. After this line B₆ inserts OMN(ES) *How let's feel* : HORSE-C. *Tother leg.* CLOWN. *Both together.* 112. *load of—*] *load of—hay, a, a, a* B₆. S.D. *Faustus . . . dumb*] B; *Faustus, in the middle of each speech, charms them dumb* Bull. 113. *ape's—*] *Apes—fa, a, a, a* B₆. 115. *ho—*] *ho—ho, ho, ho* B₆. 116. Prefix *Robin*] Dyce, etc.; *Clowne* B. 118. *fa—*] *fa—fa, fa, fa* B₆. 120. *guesse*] *guests* B₂–B₆, Wagner; *guess* Dyce, Bull.; *guest* Goll.

111–12. See sc. vi. 22–9 above.

113. See III. iii b. 43–4.

114. *conjuring scab*] The Horse-courser is echoing his 'cozening scab', IV. v b. 34.

116. *carry it away*] carry it off, come off best.

117. *hey-pass*] See note on sc. v a. 49 above.

118. See III. iii b. 47.

ACT V

SCENE I

*Thunder and lightning. Enter Devils with cover'd dishes.
MEPHISTOPHILIS leads them into FAUSTUS' study.*

Then enter WAGNER.

Wag. I think my master means to die shortly,
He has made his will, and given me his wealth,
His house, his goods, and store of golden plate,
Besides two thousand ducats ready coin'd.
I wonder what he means; if death were nigh
He would not frolic thus. He's now at supper
With the scholars, where there's such belly-cheer
As Wagner in his life ne'er saw the like. 8

Act V. Scene i.

Act V.] B₆; Act V. Scene i.] Wag.; Act V. Scene ii. Rob., Cunn.; Scene xiii. Ward, Bull., Brey.; Scene xvii. Goll. S.D. Thunder . . . [Wagner] Enter Wagner solus A. 1-9 printed as prose in B. 1. means . . . shortly] shortly means to die Cunn., Bull. 2-8. A has instead six lines:

For he hath giuen to me al his goodes,
And yet me thinkes, if that death were neere,
He would not banquet, and carowse, and swill
Among the Students, as euen now he doth,
Who are at supper with such belly-cheere,
As Wagner nere beheld in all his life.

Act V. Scene i.

2-4. *He has made . . . coin'd]* These lines are based upon a passage in *E.F.B.*, ch. lvi: 'And when the time drewe nigh that *Faustus* should end, hee called vnto him a Notary and certaine masters . . . in whose presence he gaue this *Wagner* his house and Garden. Item, hee gaue him in ready money 1600 gilders.* Item, a Farme. Item, a gold chayne, much plate, and other housholde stufte.' A omits the details of the legacy, and has merely *al his goodes*.

4. *ducats]* There seems no reason why Wagner who had guilders about him in i. iv b. 26 should here substitute ducats, which were not German coins, for the guilders of *E.F.B.*

6-8. *He's now . . . the like]* Cf. *E.F.B.*, ch. lvi: 'the rest of his time he meant to spend in Innes and Students company, drinking and eating, with other Iollitie'.

7. *belly-cheer]* See textual note III. i. 55-7, where A has this phrase for gluttonous excess. There is no other example in *N.E.D.* of its use except in prose.

And see where they come, belike the feast is done.

[*Exit.*

Enter FAUSTUS, MEPHISTOPHILIS, and two or three Scholars.

I *Schol.* Master Doctor Faustus, since our conference about fair ladies, which was the beautifulest in all the world, we have determined with ourselves that Helen of Greece was the admirablest lady that ever liv'd: therefore, Master Doctor, if you will do us so much favour, as to let us see that peerless dame of Greece, we should think ourselves much beholding unto you.

Faust. Gentlemen,

For that I know your friendship is unfeign'd,
It is not Faustus' custom to deny
The just request of those that wish him well, 20
You shall behold that peerless dame of Greece,
No otherwise for pomp or majesty
Than when Sir Paris cross'd the seas with her,
And brought the spoils to rich Dardania.
Be silent, then, for danger is in words.

[*Music sound, MEPHISTOPHILIS brings in HELEN, she passeth over the stage.*

9. *And see*] See A. *done*] ended A, B₂-B₈. S.D. *Exit*] om. A. After this Bull. adds Scene xiv.; Rob., Cunn. add [Act V.] Scene iii. S.D. *Mephistophilis*] om. A. *and*] with A. 14. *so much*] that A. 15. *Greece, we*] conj. F.S.B.; *Greece, whom(e) al(l) the world admires for Maiesty, we* A and B. 17-25. printed as prose in A. 17-8. one line in B. 19. *It . . . custom*] *And Faustus custome is not* A₁; *Faustus . . . not* A₂-A₃. 20. *request*] *requests* A₁. 22. *otherwise*] *otherwaies* A. *or*] and A. 25. S.D. *sound*] *sounds* A. *Mephistophilis . . . she*] and *Helen* A.

10-37. Based on E.F.B., ch. xlv. See Appendix I.

10. *conference*] See note on I. i. 69.

15. *peerless dame of Greece, we*] Between *Greece* and *we* the Qq. have 'whom all the world admires for maiesty'. I have omitted the words because they are, in a sense, superfluous here, and seem to be mistakenly inserted in anticipation of the kindred description in l. 22, or the identical words in l. 29, which are both essential to the dialogue.

23. *Sir Paris*] The 'Alexander' of II. ii. 27 is thus romanticized as the lover of Helen.

24. *brought the spoils . . . Dardania*] caused the destructive invasions of rich Troy. For the use of 'spoils' in this sense, cf. Knolles, *Hist. of Turks* (1621): 'which had continually made inroads and spoyles vpon his land'.

25. Cf. E.F.B., loc. cit.: 'I charge you all that vpon your perils you speake not a word'.

2 *Schol.* Was this fair Helen, whose admired worth
 Made Greece with ten years' wars afflict poor Troy?
 Too simple is my wit to tell her praise,
 Whom all the world admires for majesty. 29

3 *Schol.* No marvel though the angry Greeks pursued
 With ten years' war the rape of such a queen,
 Whose heavenly beauty passeth all compare.

1 *Schol.* Now we have seen the pride of Nature's work,
 And only paragon of excellence,
 We'll take our leaves; and for this glorious deed
 Happy and blest be Faustus evermore!

Faust. Gentlemen, farewell: the same wish I to you.

[*Exeunt* Scholars.]

Enter an Old Man.

Old Man. O gentle Faustus, leave this damned art,
 This magic, that will charm thy soul to hell,
 And quite bereave thee of salvation. 40
 Though thou hast now offended like a man,
 Do not persevere in it like a devil;
 Yet, yet, thou hast an amiable soul,
 If sin by custom grow not into nature:

26-7. om. A. 28. No prefix] F.S.B.; 3 *Sch.* B; 2 *Sch.* A. *wit]* *will*
B₅-B₈. praise] A; *worth* B. 30-2 only in A, which prefixes 3 *Schol.*;
 om. B. 33. *Now]* *Since* A. *work]* *workes* A. 34 in A; om. B. 35.
We'll . . . leaves] *Let us depart* A. *glorious deed]* A; *blessed sight* B. 37.
wish I] *I wish* A. 38-54. Instead of these lines A has:

Ah Doctor Faustus, that I might preuaile,
 To guide thy steps vnto the way of life,
 By which sweete path thou maist attaine the goale
 That shall conduct thee to celestial rest.

followed by the eight lines here printed as 55-62 and transferred to Faustus.

28-37. In the allocation and arrangement of these lines, A has been mainly followed, though this is a passage in which there has evidently been some dislocation.

30. *pursued]* went in hostile pursuit of, took vengeance for.

35. *glorious deed]* I have preferred the A reading to avoid the

repetition of 'blessed' and 'blest' in successive lines.

38-97. Based on *E.F.B.*, chs. xlviii and xlix (the earlier part).

43. *amiable]* worthy of love, with special reference to the divine love. So used by Addison a century later in *The Spectator*, 162: 'We . . . are amiable or odious in the eyes of our great Judge.'

Then, Faustus, will repentance come too late,
Then thou art banish'd from the sight of heaven ;
No mortal can express the pains of hell.

It may be this my exhortation
Seems harsh and all unpleasant ; let it not,
For, gentle son, I speak it not in wrath, 50
Or envy of thee, but in tender love,
And pity of thy future misery.

And so have hope, that this my kind rebuke,
Checking thy body, may amend thy soul.

Faust. Break heart, drop blood, and mingle it with tears,
Tears falling from repentant heaviness
Of thy most vile and loathsome filthiness,
The stench whereof corrupts the inward soul
With such flagitious crimes of heinous sins
As no commiseration may expel, 60
But mercy, Faustus, of thy Saviour sweet,
Whose blood alone must wash away thy guilt—
Where art thou, Faustus? wretch, what hast thou
done?

Damn'd art thou, Faustus, damn'd ; despair and die !

[MEPHISTOPHILIS gives him a dagger.

Hell claims his right, and with a roaring voice
Says, ' Faustus, come ; thine hour is almost come ' ;
And Faustus now will come to do thee right.

Old Man. Oh, stay, good Faustus, stay thy desperate steps !

51. *envy of*] of *enuy* to B₃-B₆. 55-62. assigned to Faustus] H. T. Baker.
63. Prefix *Faustus* in A and B. 64. *Damn'd . . . die*] in A ; om. B.
S.D. *Mephistophilis . . . dagger*] after 63 B, after 67 A. 65. *claims his*]
calls for A. 66. *almost*] om. A. 67. *now*] om. A. 68. Prefix *Old Man*]
Old A, B. *Oh*] *Ah* A.

51. *envy of*] ill-will towards.

54. *Checking*] reproving.

55-62. I have followed the suggestion of H. T. Baker (*Mod. Lang. Notes*, xxi. pp. 86-7) in transferring from *The Old Man* to *Faustus* these lines in A. They have a poignancy more suitable to the self-reproaches of Faustus than to the exhortations

of the Old Man. 'And Faustus's realization that for the second time (cf. II. ii. 85-6) he has called upon his Saviour, contrary to his vow, would account for his agonized cry, 'what hast thou done?' (l. 63), and for Mephistophilis's offer of a dagger wherewith he may kill himself.

I see an angel hover o'er thy head,
 And, with a vial full of precious grace, 70
 Offers to pour the same into thy soul:
 Then call for mercy, and avoid despair.

Faust. O friend, I feel

Thy words to comfort my distressed soul!
 Leave me a while to ponder on my sins.

Old Man. Faustus, I leave thee; but with grief of heart,
 Fearing the enemy of thy hapless soul. [Exit.

Faust. Accursed Faustus, where is mercy now?
 I do repent; and yet I do despair: 79
 Hell strives with grace for conquest in my breast:
 What shall I do to shun the snares of death?

Meph. Thou traitor, Faustus, I arrest thy soul
 For disobedience to my sovereign lord:
 Revolt, or I'll in piecemeal tear thy flesh.

Faust. I do repent I e'er offended him.
 Sweet Mephistophilis, entreat thy lord
 To pardon my unjust presumption,
 And with my blood again I will confirm
 The former vow I made to Lucifer.

Meph. Do it, then, Faustus, with unfeigned heart, 90
 Lest greater dangers do attend thy drift.

[FAUSTUS stabs his arm, and writes on a paper with his blood.

Faust. Torment, sweet friend, that base and aged man.

69. *hover*] *houers* A. 69-71. om. B₈. 72. *Then*] om. B₈. 73. *O*] *Ah my sweete* A. 76. Prefix *Old Man*] *Old* A, B. *Faustus . . . thee*] *I goe sweete Faustus* A. *grief of heart*] *heavy cheare* A. 77. *enemy*] *ruin* A. *hapless soul*] *hopelesse soule* A; *better part* B₈. S.D. *Exit*] om. A. 78. *where is mercy now?*] A; *wretch what hast thou done?* B. 82. *thy soul*] *thee* B₈. 85. om. A. 89. *The*] *My* A. 90. Prefix *Meph.*] A; om. B₁-B₈. *Faustus*] *quickely* A. 91. *dangers*] *danger* A. 91. S.D. *Faustus stabs . . . blood*] Add. Dyce. 92. Prefix *Faust.*] A; om. B₁-B₈. 92. *aged man*] *crooked age* A.

78. *where is mercy now?*] The A reading has been preferred to that of B which repeats the latter part of l. 63.

91. *thy drift*] what you are driving at, purpose.

S.D. *writes . . . blood*] E.F.B., ch. xlix, gives the full text of this second 'deed', written seventeen years after the first (II. i. 96-112), and 'dated at Wittenberg, the 25th of July'.

That durst dissuade me from thy Lucifer,
With greatest torments that our hell affords.

Meph. His faith is great; I cannot touch his soul;
But what I may afflict his body with
I will attempt, which is but little worth.

Faust. One thing, good servant, let me crave of thee,
To glut the longing of my heart's desire,—
That I may have unto my paramour 100
That heavenly Helen which I saw of late,
Whose sweet embraces may extinguish clean
Those thoughts that do dissuade me from my vow,
And keep my oath I made to Lucifer.

Meph. This, or what else, my Faustus shall desire,
Shall be perform'd in twinkling of an eye.

Enter HELEN again, passing over the stage between two Cupids.

Faust. Was this the face that launch'd a thousand ships,
And burnt the topless towers of Ilium?—
Sweet Helen, make me immortal with a kiss.— 109
[*She kisses him.*

Her lips suck forth my soul: see where it flies!—
Come, Helen, come, give me my soul again.
Here will I dwell, for heaven is in these lips,
And all is dross that is not Helena.

[*Enter Old Man.*

94. *torments*] A and B₃-B₆; *torment* B₁-B₂. 96. *may*] om. B₂-B₄; *can* B₅-B₆. 100. *may*] *might* A. 102. *embraces*] *imbracings* A. 103. *Those*] *These* A. 104. *my*] *mine* A₁. *oath* A; *vow* B. 105. *This*] *Faustus, this* A. *my Faustus shall*] *thou shalt* A. 106. S.D. *again . . . Cupids*] om. A. 109. S.D. *She kisses him*] Add. P. Simpson; *Kisses her* B₆. 110. *suck*] *suckles* A. 112. *is*] *be* A. 113. S.D. *Enter old man*] A, Wagner; om. B; placed by Dyce, etc., after 126.

98-126. Suggested by *E.F.B.*, ch. iv. See Appendix I and Introduction, VII, p. 40.

107-8. Cf. 2 *Tamb.*, II. iv. 87-8: 'Helen, whose beauty summoned Greece to arms And drew a thousand ships to Tenedos.'

108. *topless*] immeasurably high.

Cf. *Dido*, iv. iii. 12, where the waves are Neptune's 'topless hills'.

109. Anticipated in *Dido*, iv. iv. 122-3:

'For in his looks I see eternity,
And he'll make me immortal with a kiss.'

113. S.D. *Enter Old Man*] This S.D. and ll. 127-35, on which see

I will be Paris, and for love of thee,
 Instead of Troy, shall Wittenberg be sack'd ;
 And I will combat with weak Menelaus,
 And wear thy colours on my plumed crest :
 Yea, I will wound Achilles in the heel,
 And then return to Helen for a kiss.

O, thou art fairer than the evening's air 120
 Clad in the beauty of a thousand stars ;
 Brighter art thou than flaming Jupiter
 When he appear'd to hapless Semele ;
 More lovely than the monarch of the sky
 In wanton Arethusa's azured arms ;
 And none but thou shalt be my paramour !

[*Exeunt* FAUSTUS, HELEN and Cupids.]

Old Man. Accursed Faustus, miserable man,
 That from thy soul exclud'st the grace of Heaven,
 And fliest the throne of his tribunal-seat !

Enter the Devils.

Satan begins to sift me with his pride : 130
 As in this furnace God shall try my faith,
 My faith, vile hell, shall triumph over thee.
 Ambitious fiends, see how the heavens smiles
 At your repulse, and laughs your state to scorn !
 Hence, hell ! for hence I fly unto my God. [*Exeunt.*

115. *Wittenberg*] *Wertemberge* A. 120. *evening's*] *evening* A. 125. *azured* (*azurde*) A. B₂-B₆; *azure*, B¹. 126. S.D. *Exeunt* . . . *Cupids*] F.S.B.; *Exeunt* A and B. 127-35. in A only; om. B. 127. Before this line Bull. adds *Scene xv.* 133. *smiles*] A; *smile* Dyce, etc. 134. *laughs*] A; *laugh* Dyce, etc. 135. *Exeunt*] A; *Exeunt*—on one side *Devils*, on the other *Old Man* Dyce, etc.

note below, are found only in A. If A is correct, the Old Man in the background overhears the latter part of Faustus's apostrophe to Helen, and is thus convinced of his damnation.

124-5. No such episode is known to classical mythology.

125. *azured arms*] The more euphonious reading is preferable. Cf. *The Tempest*, v. i. 43: 'the azured vault'.

127-35. These lines are found only in A, but as they are suggested by *E.F.B.*, ch. xlix (the latter part), I have retained them. There the attempted assault upon the Old Man is when he is in bed in his own house.

130. *Satan . . . sift me*] Cf. *St. Luke*, xxii. 31: 'Satan hath desired to have you, that he may sift you as wheat'.

pride] display of power.

134. *state*] condition, dignity.

SCENE II

FAUSTUS'S *Study*.

Thunder. Enter above LUCIFER, BELZEBUB, and
MEPHISTOPHILIS.

Luc. Thus from infernal Dis do we ascend
To view the subjects of our monarchy,
Those souls which sin seals the black sons of hell,
'Mong which as chief, Faustus, we come to thee,
Bringing with us lasting damnation
To wait upon thy soul; the time is come
Which makes it forfeit.

Meph. And this gloomy night,
Here in this room will wretched Faustus be.

Belz. And here we'll stay,
To mark him how he doth demean himself. 10

Meph. How should he, but in desperate lunacy?
Fond worldling, now his heart-blood dries with grief,
His conscience kills it and his labouring brain
Begets a world of idle fantasies,
To over-reach the Devil; but all in vain,
His store of pleasures must be sauc'd with pain.
He and his servant, Wagner, are at hand.
Both come from drawing Faustus' latest will.
See where they come!

Scene ii.

Act V., Scene ii.] Add. Wag.; *Act V., Scene iv.* Rob., Cunn.; *Scene xiv.* Ward; *xiii a.* Brey.; *xvi.* Bull.; *xviii.* Goll. S.D. *Faustus's Study]* Add. F.S.B. S.D. *Thunder . . . Mephistophilis and 1-25.* om. A. *above]* Add. F.S.B. 2-4. om. B₆. 5. *lasting damnation]* the Deed B₆. 6. *To . . . soul]* om. B₆. 7. Printed as two lines in B. 11-19. om. Goll., who adds *Scene xix.* after l. 10. 13. *and his]* and B₄. 19. After this line Wagner and Brey. add *Scene xiv.*

Scene ii.

1. *Dis]* Here used of the infernal regions. It is twice found in *Tamburlaine* (Part 1, II. vii. 37 and Part 2, IV. ii. 93) as

the name of the ruler of those regions.

16. *sauc'd with]* paid for dearly with. Cf. *Mer. Wives*, IV. iii. 10: 'I'll make them pay; I'll sauce them'.

Enter FAUSTUS and WAGNER.

Faust. Say, Wagner, thou hast perus'd my will, 20
How dost thou like it?

Wag. Sir, so wondrous well,
As in all humble duty, I do yield
My life and lasting service for your love.

Enter the Scholars.

Faust. Gramercies, Wagner. Welcome, gentlemen.

[*Exit WAGNER.*]

First Schol. Now, worthy Faustus, methinks your looks are
changed.

Faust. O, gentlemen!

Sec. Schol. What ails Faustus?

Faust. Ah, my sweet chamber-fellow, had I liv'd with thee,
then had I lived still! but now must die eternally.
Look, sirs, comes he not? comes he not? 30

First Schol. O my dear Faustus, what imports this fear?

Sec. Schol. Is all our pleasure turn'd to melancholy?

Third Schol. He is not well with being over-solitary.

Sec. Schol. If it be so, we'll have physicians
And Faustus shall be cur'd.

Third Schol. 'Tis but a surfeit, sir; fear nothing.

Faust. A surfeit of deadly sin, that hath damn'd both body
and soul.

21. Printed as two lines in B. 23. *your*] *you* B₆. 24. *Gramercies*] *Gramercy* B₂-B₆. 24. S.D. *Exit Wagner*] Add. Dyce. 26. Before this line A has S.D. *Enter Faustus with the Schollers.* 26. O] *Ah* A. 27. Prefix *Sec.*] 1. A. 29. *must*] *I* A. 30. *sirs*] om. A. 31-3. A has instead 2. SCHOL. *what meanes Faustus?* 3. SCHOL. *Belike he is growne into some sicknesse, by being ouer solitary.* 34. Prefix *Sec.*] 1. A. 34-5. printed as prose in B. 35. *And . . . cur'd*] *to cure him* A. 36. Prefix *Third Schol.*] om. A. which makes *First Scholar* continue with *tis but a surffet, neuer feare man.* 37-8. *damn'd . . . soul*] *undone me* B₆.

24. *Gramercies*] Many thanks.

25-30. Suggested by E.F.B., chs. lxii and lxiii, where on 'the appointed day' (in modern terminology) Faustus entertained his academic 'brethren and companions' to a banquet in a village

called Rimlich, half a mile from Wittenberg, and afterwards made them an oration. See Appendix I.

28. *chamber-fellow*] It was, as Ward points out, customary at the Universities for two or more students to occupy the same room.

Sec. Schol. Yet, Faustus, look up to heaven ; remember
God's mercies are infinite. 40

Faust. But Faustus' offence can ne'er be pardoned : the
serpent that tempted Eve may be saved, but not
Faustus. O, gentlemen, hear me with patience, and
tremble not at my speeches ! Though my heart pant
and quiver to remember that I have been a student
here these thirty years, O, would I had never seen
Wittenberg, never read book ! and what wonders I
have done, all Germany can witness, yea, all the world ;
for which Faustus hath lost both Germany and the
world ; yea, heaven itself, heaven, the seat of God, the
throne of the blessed, the kingdom of joy ; and must
remain in hell for ever—hell, oh, hell for ever ! Sweet
friends, what shall become of Faustus, being in hell for
ever ? ' 54

Sec. Schol. Yet, Faustus, call on God.

Faust. On God, whom Faustus hath abjur'd ! on God,
whom Faustus hath blasphem'd ! Oh, my God, I
would weep ! but the devil draws in my tears. Gush
forth blood, instead of tears ! yea, life and soul—Oh, he
stays my tongue ! I would lift up my hands ; but see,
they hold 'em, they hold 'em ! 61

All. Who, Faustus ?

Faust. Why, Lucifer and Mephistophilis. O, gentlemen, I
gave them my soul for my cunning !

All. Oh, God forbid !

Faust. God forbade it, indeed ; but Faustus hath done it :

40. *God's mercies are*] A ; *mercy is* B. 41-3. *the . . . Faustus*] om. B₆.
43. *O] Ah* A. *me*] A, B₂-B₈ ; om. B₁. 44-5. *pant and quiver*] *pants and*
quiivers A. 46. *never*] *never* B₂-B₈. 47. *Wittenberg*] *Wertenberge* A. 50-1.
heaven, the seat . . . joy] om. B₆. 52. *oh*] *ah* A. 55. *prefix Sec.*] 3 A ;
God] *heaven* B₆. 56. *On God*] om. B₆ ; *on God*] om. B₆. 57. *Oh, my God*] B ;
ah my God A ; om. B₆. 59. *yea . . . soul*] om. B₆. 61. *'em . . . 'em*] *them*
. . . them A. 63. *Why*] om. A. *O] Ah* A. 63-4. A and B begin new line
with *O (Ah)*. 65. *Oh*] om. A. 65 and 66. *God*] *Heaven* B₆.

55. *Yet . . . God*] Cf. *E.F.B.*, ch. lxiii : 'But when the students heard his words they gaue him counsaile to doo naught else but call vpon God.'

for the vain pleasure of four and twenty years hath
Faustus lost eternal joy and felicity. I writ them a
bill with mine own blood : the date is expired ; this is
the time, and he will fetch me. 70

First Schol. Why did not Faustus tell us of this before, that
divines might have pray'd for thee ?

Faust. Oft have I thought to have done so ; but the devil
threaten'd to tear me in pieces, if I nam'd God ; to
fetch me, body and soul, if I once gave ear to divinity :
and now 'tis too late. Gentlemen, away, lest you
perish with me.

Sec. Schol. O, what may we do to save Faustus ?

Faust. Talk not of me, but save yourselves, and depart.

Third Schol. God will strengthen me ; I will stay with
Faustus. 81

First Schol. Tempt not God, sweet friend ; but let us into
the next room, and pray for him.

Faust. Ay, pray for me, pray for me ; and what noise soever
you hear, come not unto me, for nothing can rescue me.

Sec. Schol. Pray thou, and we will pray that God may have
mercy upon thee.

Faust. Gentlemen, farewell : if I live till morning, I'll visit
you ; if not, Faustus is gone to hell.

All. Faustus, farewell. 90

[*Exeunt* Scholars.]

Meph. (above). Ay, Faustus, now thou hast no hope of
heaven ;

67. *the*] om. A. *four and twenty*] 24. A. 69-70. *this is the time*] *the time will come* A. 74. *God*] *Heaven* B. 75. *me*] *both* A. 76. *'tis*] A; *'ts* B₁; *itis* B₂-B₆. 78. *may*] *shal* A. *save*] om. A. 83. *and*] *and there* A₁-A₂. 85. *you*] *ye* A. 91-136. om. A. 91. S.D. *above*] Add. F.S.B. *hope*] *hopes* B₆.

68-70. *I writ . . . fetch me*] Cf. E.F.B., ch. lxiii : 'out of all doubt this night hee will fetch mee, to whome I haue giuen my selfe in recompence of his seruice, both body and soule, and twice confirmed writings with my proper blood'.

71. *Why . . . before*] Cf. E.F.B., ch. lxiii : 'Ah, friend *Faustus*, what haue you done to conceale this matter so long from vs ?'

91-136. On these lines found only in B, see Introduction, VIII, p. 43.

Therefore despair, think only upon hell,
For that must be thy mansion, there to dwell.

Faust. O thou bewitching fiend, 'twas thy temptation
Hath robb'd me of eternal happiness.

Meph. I do confess it, Faustus, and rejoice ;
'Twas I, that when thou wert i' the way to heaven,
Damm'd up thy passage ; when thou took'st the book,
To view the Scriptures, then I turn'd the leaves,
And led thine eye.— 100

What, weep'st thou ? 'tis too late, despair, farewell !
Fools that will laugh on earth, must weep in hell.

[*Exeunt* LUCIFER, BELZEBUB, MEPHISTOPHILIS.]

Enter the Good Angel and the Bad Angel at several doors.

Good Ang. Oh, Faustus, if thou hadst given ear to me,
Innumerable joys had followed thee.
But thou didst love the world.

Bad Ang. Gave ear to me,
And now must taste hell's pains perpetually.

Good Ang. O what will all thy riches, pleasures, pomps,
Avail thee now ?

Bad Ang. Nothing but vex thee more,
To want in hell, that had on earth such store.

[*Music while the throne descends.*

Good Ang. O thou hast lost celestial happiness, 110
Pleasures unspeakable, bliss without end.
Hadst thou affected sweet divinity,

102. *must*] B₂-B₈; *most* B₁. 102. S.D. *Exeunt . . . Mephistophilis*] F.S.B., *Exit B. Bad Angel*] *Bad* B₂-B₈. 105. *Gave*] *Gavest* Brey., Goll. 106. *hell's pains*] *hell-pains* Dyce, Bull. 109. S.D. *the*] om. B₈. 111. *bliss . . . end*] om. B₈.

100. The end of the line seems to have been censored.

109. S.D. *the throne*] the chair of state which here was let down from 'the heavens' by cords and pulleys. See E. K. Chambers, *Eliz. Stage*, iii. 77. Henslowe in his *Diary* (ed. Greg, i. 4) has among the expenses at the Rose 'Item pd for carpenters

worke & mackinge the throne in the heuene the 4 of June 1595 . . . vijth ijs'. Cf. Jonson's sarcastic allusion in the Prologue (1616 Folio) to *Every Man in his Humour*: 'Nor creaking throne comes down the boys to please'.

112. *affected*] devoted yourself to.

Hell, or the devil, had had no power on thee.
 Hadst thou kept on that way, Faustus, behold,
 In what resplendent glory thou hadst sit
 In yonder throne, like those bright shining saints,
 And triumph'd over hell: that hast thou lost:
 And now, poor soul, must thy good angel leave thee,
[The throne ascends.
 The jaws of hell are open to receive thee. [Exit.
[Hell is discovered.

Bad Ang. Now, Faustus, let thine eyes with horror stare 120
 Into that vast perpetual torture-house.
 There are the Furies tossing damned souls
 On burning forks; their bodies boil in lead:
 There are live quarters broiling on the coals,
 That ne'er can die: this ever-burning chair
 Is for o'er-tortured souls to rest them in;
 These that are fed with sops of flaming fire,
 Were gluttons and lov'd only delicacies,
 And laugh'd to see the poor starve at their gates:
 But yet all these are nothing; thou shalt see 130
 Ten thousand tortures that more horrid be.

Faust. O, I have seen enough to torture me.

Bad Ang. Nay, thou must feel them, taste the smart of all:

113. *had had no power*] *had no dower* B₆. 115. *hadst*] *had* B₆. *sit*] B₂-B₆, Dyce, etc.; *set* B₁; *sat* Cunn. 118. S.D. *The . . . ascends*] Add. Dyce, Bull. 119. *are open*] *is ready* B₃-B₆. 123. *boil*] B₃-B₆, Rob., Dyce, Cunn., Wag., Bull.; *broyle* B₁-B₂, Brey., Goll. 128. *and*] *that* B₃-B₆.

115. *sit*] For the use of this p.p. form in a similar connexion, cf. a quotation in *N.E.D.* from W. Watson, *Decacordon*, 327: 'Having sit enthronised three days'.

116. *those . . . saints*] The throne must have been large enough to contain more than one figure in shining costume.

118. S.D. *The throne ascends*] Though this S.D. is not found in B, the throne must have ascended to allow of the 'discovery' of Hell. 'A state which has creaked down

can creak up again, just as a banquet or a gallows which has been carried on can be carried off.' Chambers, *Eliz. Stage*, III. 89.

119. *Hell is discovered*] A curtain was drawn to reveal apparently a painted backcloth. It does not seem possible that the details so luridly described in ll. 120-9 could be otherwise represented.

123. *boil*] The 'broyle' of B₁-B₂ is apparently due to 'broyling' in l. 124.

128. *delicates*] delicacies.

He that loves pleasure, must for pleasure fall :
 And so I leave thee, Faustus, till anon ;
 Then wilt thou tumble in confusion.

[Exit.

[Hell disappears.

[The clock strikes eleven.

Faust. Ah, Faustus,

Now hast thou but one bare hour to live,
 And then thou must be damn'd perpetually !
 Stand still, you ever-moving spheres of heaven, 140
 That time may cease, and midnight never come ;
 Fair Nature's eye, rise, rise again, and make
 Perpetual day ; or let this hour be but
 A year, a month, a week, a natural day,
 That Faustus may repent and save his soul !
O lente, lente currite, noctis equi !
 The stars move still, time runs, the clock will strike,
 The devil will come, and Faustus must be damn'd.
 O, I'll leap up to my God !—Who pulls me down ?—
 See, see, where Christ's blood streams in the firmament !
 One drop would save my soul, half a drop : ah, my
 Christ !—

151

Ah, rend not my heart for naming of my Christ !

136. S.D. *Hell disappears*] Add. Dyce, Bull. 137. *Ah*] A. ; O B. 139. *damn'd*] lost B. 143-4. *Perpetual . . . year* | *A month . . . day*] A, B. 149. *to my God*] A₁ ; *unto my God* A₂-A₃ ; *to God* Brey., Goll. ; *to heauen* B. 150. om. B₁. 150-2. om. B₆. 151. *would . . . Christ*] A. *of blood will saue me* ; *Oh my Christ* B. 152. *Ah, rend*] A ; *Rend* B₁-B₅, Wag., Brey., Goll.

137-94] Owing to the mutilation of these lines in several places in the B version by the Censor, I have here adopted the A text. This last speech of Faustus is in part suggested by E.F.B., chs. lix-lxi, wherein Faustus 'writes his mind' a short time previously to his oration to his friends.

144. *a natural day*] a day of ordinary length. Ward compares *Rich. III.*, I. iii. 213 :

'God, I pray him,
 That none of you may live your
 natural age.'

146. Adapted from Ovid, *Amores*,

I. xiii. 40, *Clamores, 'lente currite, noctis equi'*, translated by Marlowe in his *Ovid's Elegies*, 'Then wouldst thou cry, stay night and runne not thus'. See Introduction, VII, p. 41.

150. It would seem that the Censor excised this 'great imaginative line' (P. Simpson). This made nonsense of the following line, and so, alone among the censored passages, l. 150 was restored in B₂-B₅.

152. Faustus remembers the previous violations of his vow and the consequences (II. ii. 85-102 and V. i. 61-7).

Yet will I call on him : O, spare me, Lucifer !—
Where is it now ? 'tis gone : and see, where God
Stretcheth out his arm, and bends his ireful brows !
Mountains and hills, come, come, and fall on me,
And hide me from the heavy wrath of God !

No, no !

Then will I headlong run into the earth :
Earth, gape ! O, no, it will not harbour me ! 160
You stars that reign'd at my nativity,
Whose influence hath allotted death and hell,
Now draw up Faustus, like a foggy mist,
Into the entrails of yon lab'ring cloud
That, when you vomit forth into the air,
My limbs may issue from your smoky mouths,
So that my soul may but ascend to heaven !

[*The watch strikes.*

Ah, half the hour is past ! 'twill all be passed anon.
O God,

If thou wilt not have mercy on my soul, 170

153. *him*] *it* B₆. *Lucifer*] *om.* B₆. 154-5. So arranged by Dyce, etc. ; *Where . . . gone* | *And . . . arme* | *And . . . browes* A. *and see . . . brows*] *And see a threatening Arme, an (and B₄-B₅) angry Brow* B₁-B₅ ; *om.* B₆. 155. *out*] *forth* A₂-A₃. 157. *God*] *heaven* B. 158. *No, no*] A ; *No* B. 158-9. one line in A, B. 160. *Earth gape*] *Gape earth* B. 162. *hath*] *haue* B₂-B₅. 164. *entrails*] *entrance* A₃. *yon*] *your* B₃-B₆. *cloud*] A, B₁-B₅ ; *clouds* B₆, Dyce₂, Ward, Goll. 167. *So . . . but*] A ; *But let my soule mount, and* B. 167. S.D. *The watch strikes*] A and B ; *The clock strikes the half hour* Rob., etc. 168. Two lines in A, *Ah . . . past* | *Twill . . . anon.* *Ah*] A ; *O* B. 169-70 one line in A. 169-71 A : B has instead, *O, if my soule must suffer for my sinne.*

154. *it*] i.e. (as I think) the vision of Christ's blood, not (as Wheeler interprets) 'the vision of Lucifer'. Faustus has merely invoked him.

156-7. These lines echo familiar Biblical passages, e.g. *Hosea* x. 8 and *Rev.* vi. 16. But with ll. 158-60 they were doubtless suggested by *E.F.B.*, ch. lx : 'Would God that I knew where to hide me, or into what place to creepe or flie. Ah, woe, woe is me, be where I will, yet am I taken'.

162. *influence*] Here used in its

original sense of a supposed flowing from the stars of an ethereal fluid acting upon the characters and destiny of men.

164. *cloud*] There is not sufficient reason for reading 'clouds' as Dyce first suggested, in spite of 'mouths' in l. 166, and though Milton in *L'Allegro*, 74, has 'the labouring clouds'.

165. *you*, 166. *your*] Grammatically these should refer to 'stars' in l. 161, but they have been attracted by the nearer substantive, 'cloud'.

Yet for Christ's sake, whose blood hath ransom'd me,
 Impose some end to my incessant pain ;
 Let Faustus live in hell a thousand years,
 A hundred thousand, and at last be sav'd !
 O, no end is limited to damned souls !
 Why wert thou not a creature wanting soul ?
 Or why is this immortal that thou hast ?
 Ah, Pythagoras' *metempsychosis*, were that true,
 This soul should fly from me, and I be changed
 Unto some brutish beast ! all beasts are happy,
 For, when they die,
 Their souls are soon dissolved in elements ;
 But mine must live still to be plagu'd in hell.
 Curs'd be the parents that engender'd me !
 No, Faustus, curse thyself, curse Lucifer
 That hath depriv'd thee of the joys of heaven.

181

[*The clock striketh twelve.*

O, it strikes, it strikes ! Now, body, turn to air,
 Or Lucifer will bear thee quick to hell !
 O soul, be changed into little water-drops,
 And fall into the ocean, ne'er be found !

190

Thunder and enter the Devils.

My God, my God, look not so fierce on me !

175. *O, no*] A, Dyce, Bull., Ward ; No B, Wag., Brey., Goll. 178. *metempsychosis*] *metem su cossis* A ; *Metempsychosis* B. 179. *I*] *Ile* B₆. 180. *Vnto*] A ; *Into* B. 180-1. one line in A ; *Into . . . beast* | *All . . . die* B. 186. *S.D. striketh*] A₁-A₂ ; *strikes* A₃, B. 187. *O*] A ; om. B. 188. A has *S.D. Thunder and lightning.* 189. *little*] A ; *small* B. 190. *S.D. Thunder . . . devils*] B ; *Enter diuels* A, after next line. 191. *My God, my God*] A ; *O mercy heauen* B.

175. *limited*] See note on iv. iii. 71.

176-80. *Why wert . . . beast*] Cf. *E.F.B.*, ch. lix : 'Wherefore was I created a man ?' and lxi : 'Now thou *Faustus*, damned wretch, howe happy wert thou if as an vnreasonable beast thou mightest die without soule'.

178. *Pythagoras' metempsychosis*] The doctrine of Pythagoras of Samos concerning the transmigra-

tion of souls appealed powerfully to the Elizabethan imagination. Cf. the familiar references by Shakespeare in *The Merchant of Venice*, *Twelfth Night* and *As You Like It*.

188. *quick*] living.

189. *little water-drops*] 'The slight hurry of the rhythm at the end of the line suggests the movement of the shower of falling drops' (P. Simpson). The *small water-drops* of B loses this effect.

Adders and serpents, let me breathe a while !
 Ugly hell, gape not ! come not, Lucifer !
 I'll burn my books !—Ah, Mephistophilis !

[*Exeunt with him.*]

SCENE III

A room next to FAUSTUS' study.

Enter the Scholars.

First Schol. Come, gentlemen, let us go visit Faustus,
 For such a dreadful night was never seen,
 Since first the world's creation did begin.

Such fearful shrieks and cries were never heard :
 Pray heaven the Doctor have escap'd the danger.

Sec. Schol. O help us heaven ! see, here are Faustus' limbs,
 All torn asunder by the hand of death.

Third Schol. The devils whom Faustus serv'd have torn him
 thus :

For 'twixt the hours of twelve and one, methought
 I heard him shriek and call aloud for help : 10
 At which self time the house seem'd all on fire,
 With dreadful horror of these damned fiends.

194. *Ah*] A ; O B. S.D. *Exeunt . . . him*] A ; *Exeunt Devils with Faustus* Dyce, etc. *Exeunt* B₁ ; om. B₂–B₆.

Scene iii.

Act V. Scene iii.] Add. Wag. ; Scene xvi a. Bull. ; Scene xx. Goll. S.D. A Room . . . study] Add. F.S.B. S.D. Enter the Scholars and 1–19 om. A. S.D. the] om. B₂–B₆. 5. have] has B₂. 6. heaven] Heauens B₃–B₆. 8. devils] Diuell B₂–B₆. have] hath B₃–B₆. 11. self] same B₄–B₆.

192. *Adders and serpents*] Cf. *E.F.B.*, ch. lxiii : ' The Students lay neere vnto that hall wherein Doctor Faustus lay, and they heard a mighty noyse and hissing, as if the hall had beene full of Snakes and Adders.' Marlowe's memory may also have here gone back to an earlier chapter, xv, where Mephistophilis in describing Hell to Faustus speaks of it as ' the dwelling of Diuels, Dragons, Serpents, Adders, Toades, Crocodils, and all maner of venymous creatures '.

193. *Ugly hell, gape not*] Here, as after l. 119, Hell may again have been ' discovered ' by the drawing of the curtain.

194. *I'll burn my books*] So, in token that he abjures his magic art, Prospero announces, ' I'll drown my book '.

Scene iii.

This scene, found only in B, is closely based upon *E.F.B.*, ch. lxiii, where (as noted on scene ii., l. 25) the events take place in the village of Rimlich. See Appendix I.

Sec. Schol. Well, gentlemen, though Faustus' end be such
 As every Christian heart laments to think on,
 Yet for he was a scholar, once admired
 For wondrous knowledge in our German schools,
 We'll give his mangled limbs due burial;
 And all the students, clothed in mourning black,
 Shall wait upon his heavy funeral. [*Exeunt.*

EPILOGUE

Enter Chorus.

Chor. Cut is the branch that might have grown full straight,
 And burned is Apollo's laurel-bough,
 That sometime grew within this learned man.
 Faustus is gone: regard his hellish fall,
 Whose fiendful fortune may exhort the wise,
 Only to wonder at unlawful things,
 Whose deepness doth entice such forward wits
 To practise more than heavenly power permits. [*Exit.*

Terminat hora diem; terminat Author opus.

Epilogue.

Epilogue] Add. F.S.B. 1. prefix *Chor.*] Add. Dyce, etc. 9. *Author]*
auctor Dyce, Ward, Bull., Goll.

19. *wait upon]* attend at.
heavy] sorrowful.

Epilogue.

1-8. The first three lines have a wistful note suitable to Marlowe's interpretation of the tragical history of Faustus. Ll. 4-8, on the other hand, are in the vein of 'the damnable life and deserved death' of the *E.F.B.* title-page. Their pietistic exhortation runs contrary to all that is most characteristic of Marlowe, who is very unlikely also to have written the final couplet. These five lines are probably a play-house addition.

5. *fiendful]* under diabolic influence. The word is not apparently used elsewhere.

6. *Only to wonder]* To content themselves with wondering.

9. *Terminat . . . opus]* This line, of which the origin has not been traced, is appended also to the MS. play (Egerton 1994, ff. 119-35), which was edited by Bullen as *The Distracted Emperor* (Old English Plays, vol. iii, 1884), and by F. L. Schoell as *Charlemagne* (1920). As *author* is used there, as in the Qq. of *Dr. Faustus*, there is no need to emend to the classical *auctor*.

Title _____

Author _____

Accession No. ~~SECRET~~

Call No. ~~_____~~

[illegible]

Title**Author**

Accession No.

Call No.[illegible]

THE
HISTORIE
of the damnable

life, and deserued death of
Doctor Iohn Faustus,

Newly imprinted, and in conueni-
ent places imperfect matter amended:
according to the true Copie printed
at Franckfort, and translated into
English by P.F. Gent.

Seene and allowed.



Imprinted at London by Thomas Orwin, and are to be
solde by Edward White, dwelling at the little North
doore of Paules, at the signe of the Gun. 1592.

APPENDICES

APPENDIX I

SOURCE PASSAGES FOR THE *ENGLISH FAUST BOOK* (1592)

THE principal passages in P.F.'s translation of the German *Historia von D. Johann Fausten* used as sources of the play are here reproduced in the original spelling. Some shorter extracts have been quoted in the Notes.

Act I. Prologue, 11-27.

E.F.B., Chap. I. Iohn Faustus, borne in the town of *Rhode*, lying in the Prouince of *Weimer* in *Germ[anie]*¹ his father a poore Husbandman, and not [able]¹ wel to bring him vp: but hauing an Uncle at *Wittenberg* a rich man, & without issue, took this *I. Faustus* from his father, & made him his heire, in so much that his father was no more troubled with him, for he remained with his Uncle at *Wittenberg*, where he was kept at y^e Uniuersitie in the same citie to study diuinity. But *Faustus* being of a naughty minde & otherwise addicted, applied not his studies, but tooke himselfe to other exercises . . . he gaue himself secretly to study Necromancy and Coniuration, in so much that few or none could perceiue his profession.

But to the purpose: *Faustus* continued at study in the Uniuersity, & was by the Rectors and sixteene Masters afterwards examined how he had profited in his studies; and being found by them, that none for his time were able to argue with him in Diuinity, or for the excellency of his wisdom to compare with him, with one consent they made him Doctor of Diuinitie. . . .

Chap II. You have heard before, that all *Faustus* minde was set to study the artes of Necromancie and Coniuration, the which exercise he followed day and night; and taking to him

¹ Undecipherable in the unique 1592 copy.

4. That at all times he should be in his house, inuisible to all men, except onely to himselfe, and at his commandement to shew himselfe.

5. Lastly that *Mephostophiles* should at all times appeare at his commaund, in what forme or shape soeuer he would.

Upon these poynts the Spirit answered Doctor *Faustus*, that all this should be granted him and fulfilled, and more if he would agree vnto him vpon certaine Articles as followeth :

First, that Doctor *Faustus* should giue himselfe to his Lord *Lucifer*, body and soule.

Secondly, for confirmation of the same, he should make him a writing, written with his owne blood.

Thirdly, that he would be an enemye to all Christian people.

Fourthly, that he would denie his Christian beleefe.

Fiftly, that he let not any man change his opinion, if so bee any man should goe about to dissuade, or withdraw him from it. . . .

Chap. V. . . . To confirme it the more assuredly he tooke a small penknife and prickt a vaine in his left hand, & for certaintie therevpon, were seene on his hand these words written, as if they had been written with blood, *ô homo fuge* : whereat the Spirit vanished, but *Faustus* continued in his damnable minde, and made his writing as followeth :

Chap. VI [Heading]. *How Doctor Faustus set his blood in a saucer on warme ashes and writ as followeth.* . . . Now haue I Doctor *Iohn Faustus*, vnto the hellish prince of Orient and his messenger *Mephostophiles* giuen both bodie & soule, vpon such condition, that they shall learne me, and fulfill my desire in all things, as they haue promised and vowed vnto me, with due obedience vnto me, according vnto the Articles mentioned betweene vs.

Further I couenant and grant with them by these presents, that at the end of 24. yeares next ensuing the date of this present Letter, they being expired, and I in the meane time, during the said yeares be serued of them at my wil, they accomplishing my desires to the full in al points as we are agreed, that then I giue them full power to doe with mee at their pleasure, to rule, to send, fetch, or carrie me or mine, be it either body, soule, flesh, blood, or goods, into their habitation, be it wheresoeuer. . . .

*Iohn Faustus, approued in the Elements,
and the Spirituall Doctor.*

Act II. i. 116-27.

E.F.B., Chap XI. [Heading.] *How Doctor Faustus . . . questioned with his Spirit of matters as concerning hell, with the Spirits answer.*

. . . My *Mephostophiles*, I pray thee resolute me in this doubt : what is hell, what substance is it of, in what place stands it, and when was it made : *Mephostophiles* answered : my *Faustus*, thou shalt knowe, that before the fall of my Lord *Lucifer* there was no hell, but euen then was hell ordained : it is of no substance, but a confused thing . . . in this confused hell is nought to finde but a filthie, Sulphurish, fire, stinking mist or fog. Further, wee Diuels know not what substance it is of, but a confused thing . . . but to bee short with thee *Faustus*, we know that hell hath neither bottome nor end.

Act II. 141-56.

E.F.B., Chap. IX. Doctor *Faustus* . . . bethinking himselfe of a wife called *Mephostophiles* to counsaile ; which would in no wise agree : demanding of him if he would breake the couenant made with him or if hee had forgot it. Hast thou not (quoth *Mephostophiles*) sworne thy selfe an enemy to God and all creatures ? To this I answered thee, thou canst not marry ; thou canst not serue two masters, God, and my Prince : for wedlock is a chiefe institution ordained of God, and that hast thou promised to defie, as we doe all, and that hast thou also done : and moreouer thou hast confirmed it with thy blood : perswade thy selfe, that what thou doost in contempt of wedlock, it is all to thine owne delight. Therefore *Faustus*, looke well about thee, and bethinke thy selfe better, and I wish thee to change thy minde : for if thou keepe not what thou hast promised in thy writing, we wil teare thee to peeces like the dust vnder thy feete. Therefore sweete *Faustus*, thinke with what vnquiet life, anger strife & debate thou shalt liue in when thou takest a wife : therefore change thy minde. . . .

Then *Faustus* said vnto him, I am not able to resist nor bridle my fantasie, I must and will haue a wife, and I pray thee giue thy consent to it. . . . Hereupon appeared vnto him an ougly Duell, so feare full and monstrous to beholde that *Faustus* durst not looke on him. The Duell said, what wouldst thou haue *Faustus* ? how likest thou thy wedding ? what minde art thou in now ? *Faustus* answered, he had forgot his promise, desiring him of pardon, and he would talke no more of such

things. The diuell answered, thou were best so to doe, and so vanished.

After appeared vnto him his Frier *Mephostophiles* with a bel in his hand, and spake to *Faustus* : It is no iesting with us, holde thou that which thou hast vowed, and wee will perform as wee haue promised : and more than that thou shalt haue thy hearts desire of what woman soeuer thou wilt, bee shee aliue or dead, and so long as thou wilt, thou shalt keepe her by thee.

Act III. Prologue, 1-14.

E.F.B., Chap. XXI. [From a letter of *Faustus* to a friend at Leipzig.]

. . . I being once laide on my bed, and could not sleepe for thinking on my Kalender and practise, I marueiled with my selfe how it were possible that the Firmament should bee knowne and so largely written of men, or whether they write true or false, by their owne opinions, or suppositions, or by due obseruations and true course of the heauens. Beholde, being in these my muses, sodainly I heard . . . a groning voyce which said, get up, the desire of thy heart, minde, and thought shalt thou see . . . and beholde, there stode a Waggon, with two Dragons before it to drawe the same, and all the Waggon was of a light burning fire. . . . I got me into the Waggon so that the Dragons carried me vpright into y^e ayre . . . on the Tewsdays went I out, and on Tewsdays seuen-nights following I came home againe, that is, eight dayes.

. . . And like as I shewed before . . . euen so the firmament wherein the Sun and the rest of the Planets are fixed, moued, turned and carried with the winde, breath or Spirit of God, for the heauens and firmament are moueable as the Chaos, but the sun is fixed in the firmament. . . . I was thus nigh the heauens, where me thought euery Planet was but as halfe the earth.

Act III. i. 1-46.

E.F.B., Chap XXII. . . . he tooke a little rest at home, and burning in desire to see more at large, and to beholde the secrets of each kingdome, he set forward again on his iourney vpon his swift horse *Mephostophiles*, and came to *Treir*, for that he chiefly desired to see this towne, and the monuments thereof ; but there he saw not many wonders, except one fayre Pallace that belonged vnto the Bishop, and also a mighty large Castle that was built of bricke with three walles and three great trenches, so strong,

that it was impossible for any princes power to win it . . . from whence he departed to *Paris*, where hee liked well the Academie ; and what place or Kingdome soeuer fell in his minde, the same he visited. He came from *Paris* to *Mentz*, where the riuer of *Mayne* fals into the *Rhine* ; notwithstanding he taried not long there, but went to *Campania* in the Kingdome of *Neapolis*, in which he saw an innumerable sort of Cloysters, Nunneries, and Churches, great and high houses of stone, the streetes fayre and large, and straight foorth from one end of the towne to the other as a line, and al the pauement of the Citie was of brick, and the more it rayned in the towne, the fayrer the streetes were ; there sawe he the Tombe of *Virgil* ; & the high way that hee cutte through that mighty hill of stone in one night, the whole length of an English mile. . . . From thence he came to *Venice*, whereas he wondered not a little to see a Citie so famously built standing in the Sea. . . . He wondred not a little at the fayrenes of Saint *Markes* place, and the sumptuous Church standing therein called Saint *Markes* : how all the pauement was set with coloured stones, and all the Roode ¹ or loft of the Church double gilded ouer. Leauing this he came to *Padoa*. . . . Well, forward he went to *Rome* which lay, & doth yet lie, on the riuer *Tybris*, the which deuideth the Citie in two parts : ouer the riuer are foure great stone bridges, and vpon the one bridge called *Ponte S. Angelo* is the Castle of *S. Angelo*, wherein are so many great cast peeces as there are dayes in a yeare, & such Pieces that will shoote seuen bullets off with one fire. . . . Hard by . . . he visited the Churchyard of *S. Peters*, where he saw the *Pyramide* that *Iulius Cæsar* brought out of *Africa*.

Act III. ii. 55-110.

E.F.B., Chap. XXII. . . . amongst the rest he was desirous to see the Popes Pallace, and his maner of seruice at his table, wherefore he and his Spirit made themselues inuisible, and came into the Popes Court, and priue chamber where he was, there saw he many seruants attendant on his holines, with many a flattering Sycophant carrying of his meate, and there hee marked the Pope and the manner of his seruice, which hee seeing to bee so vnmeasurable and sumptuous : fie (quoth *Faustus*) why had not the Diuel made a Pope of me ? . . . on a time the Pope would haue a feast prepared for the Cardinall of *Pauia*, and for his first welcome the Cardinall was bidden to dinner : and as he

¹ ? a misprint for 'Roofe'. Marlowe has, III. i. 20, 'And roof'd aloft'.

sate at meate, the Pope would euer be blessing and crossing ouer his mouth : *Faustus* could suffer it no longer, but vp with his fist and smote the Pope on the face, and withall he laughed that the whole house might heare him, yet none of them sawe him nor knew where he was : the Pope perswaded his company that it was a damned soule, commanding a Masse presently to be said for his deliuerie out of Purgatory, which was done : the Pope sate still at meate, but when the latter messe came in to the Popes boord, Doctor *Faustus* laid hands thereon saying ; this is mine : & so he took both dish & meate & fled vnto the Capitol or Campadolia, calling his Spirit vnto him and said : come let us be merry, for thou must fetch me some wine, and the cup that the Pope drinckes of . . . but when the Pope and the rest of his crue perceiued they were robbed, and knew not after what sort, they perswaded themselues that it was the damned soul that before had vexed the Pope so, & that smote him on the face, wherefore he sent commandement through al the whole Citie of *Rome*, that they should say Masse in euery Church, and ring al the bells for to lay the walking Spirit, & to curse him with Bel, Booke, and Candle, that so inuisible had misused the Pope's holinesse, with the Cardinall of *Pauia* and the rest of their company.

Act IV. iia. 1.

E.F.B., Chap. XXIX. The Emperour *Carolus* the fifth of that name was personally with the rest of his Nobles and gentlemen at the towne of *Inzbruck* where he kept his court, vnto the which also Doctor *Faustus* resorted, and being there well knowne of diuers Nobles and gentlemen, he was inuited into the court to meat, euen in the presence of the Emperour . . . the Emperour held his peace vntill he had taken his repast, after which hee called vnto him *Faustus*, into the priue chamber, whither being come he sayd vnto him : *Faustus*, I have heard much of thee, that thou art excellent in the black Arte, and none like thee in mine Empire, for men say that thou hast a familiar Spirit with thee & that thou canst do what thou list : it is therefore (saith the Emperour) my request of thee that thou let me see a prooffe of thine experience, and I vowe vnto thee by the honour of mine Emperiall Crowne, none euil shall happen to thee for so dooing. Herevpon Doctor *Faustus* answered his Maiestie, that vpon those conditions he was ready in any thing that he could, to doe his highnes commaundement in what seruice

he would appoynt him. Wel, then heare what I say (quoth the Emperour). Being once solitarie in my house, I called to mind mine elders and auncesters, how it was possible for them to attaine vnto so great a degree of authoritie, yea so high, that wee the successors of that line are neuer able to come neere. As for example the great and mighty monarch of the worlde *Alexander magnus*, was such a lanterne & spectacle to all his successors, as the Cronicles makes mention of so great riches, conquering, and subduing so many kingdomes, the which I and those that follow me (I feare) shall neuer bee able to attaine vnto: wherefore, *Faustus*, my hearty desire is that thou wouldst vouchsafe to let me see that *Alexander*, and his Paramour, the which was praysed to be so fayre, and I pray thee shew me them in such sort that I may see their personages, shape, gesture, & apparel, as they vsed in their life time, and that here before my face; to the ende that I may say I haue my long desire fulfilled, & to prayse thee to be a famous man in thine arte and experience. Doctor *Faustus* answered: My most excellent Lord, I am ready to accomplish your request in all things, so farre foorth as I and my Spirit are able to performe: yet your Maiestie shall know, that their dead bodies are not able substantially to be brought before you, but such Spirites as haue seene *Alexander* and his Paramour aliue, shall appeare vnto you in manner and forme as they both liued in their most flourishing time: and herewith I hope to please your Imperiall Maiestie. Then *Faustus* went a little aside to speake to his Spirit, but he returned againe presently, saying: now if it please your Maiesty you shall see them, yet vpon this condition that you demaund no question of them, nor speake vnto them, which the Emperour agreed vnto. Wherewith Doctor *Faustus* opened the priuy chamber doore, where presently entered the great and mighty Emperour *Alexander magnus*, in all things to looke vpon as if he had beene alive . . . and so passing towards the Emperour *Carolus* he made lowe and reuerent curtesie: whereat the Emperour *Carolus* would haue stoode vp to receiue and greete him with the like reuerence, but *Faustus* tooke holde of him and would not permit him to doe it. Shortly after *Alexander* made humble reuerence and went out againe, and comming to the doore his Paramour met him, she comming in, she made the Emperour likewise reuerence . . . the Emperour . . . sayd to himselfe: now haue I seene two persons, which my heart hath long wished for to beholde, and sure it cannot otherwise be, sayd he to

himselfe, but that the Spirits haue changed themselues into these formes, and haue not deceiued me . . . and for that the Emperour would be the more satisfied in the matter, he thought, I haue heard say, that behinde her necke she had a great wart or wenne, wherefore he tooke *Faustus* by the hand without any words, and went to see if it were also to be seen on her or not, but she perceiuing that he came to her bowed downe her neck, where he saw a great wart, and hereupon shee vanished, leauing the Emperour and the rest well contented.

Act IV. iib. 72-121.

E.F.B., Chap. XXX. When Doctor *Faustus* had accomplished the Emperours desire in all things as he was requested, he went forth into a gallerie, and leaning ouer a rayle to looke into the priue garden, he saw many of the Emperours Courtiers walking and talking together, and casting his eyes now this way, now that way, he espyed a Knight leaning out at a window of the great hall; who was fast asleepe (for in those dayes it was hote) but the person shall bee namelesse that slept, for that he was a Knight, although it was done to a little disgrace of the Gentleman: it pleased Doctor *Faustus*, through the helpe of his Spirit *Mephostophiles*, to firme vpon his head as hee slept, an huge payre of Harts hornes, and as the Knight awaked thinking to pul in his head, hee hit his hornes against the glasse that the panes thereof flew about his eares. Think here how this good Gentleman was vexed, for he could neither get backward nor forward: which when the Emperour heard al the courtiers laugh, and came forth to see what was hapened, the Emperour also whē he beheld the Knight with so fayre a head laughed heartily thereat, and was therewithall well pleased: at last *Faustus* made him quite of his hornes agayne, but the Knight perceiued how they came, &c.

Act IV. iii.-iv.

E.F.B., Chap. XXXI. Doctor *Faustus* took his leaue of the Emperour and the rest of the Courtiers, at whose departure they were sory, giuing him many rewards and gifts: but being a league and a halfe from the Citie he came into a Wood, where he beheld the Knight that he had iested with at the Court with other in harnesse, mounted on fayre palfrayes, and running with full charge towards *Faustus*, but he seeing their intent, ran towards the bushes, and before he came amongst the bushes he returned againe, running as it were to meet them that chased

him, wherupon sodainly al the bushes were turned into horsemen, which also ran to incoũter with the Knight & his company, & comming to thẽ they closed the Knight and the rest, and told them that they must pay their ransome before they departed. Whereupon the Knight seeing himselfe in such distresse, besought *Faustus* to be good to them, which he denied not, but let them lose, yet he so charmed them, that euery one, Knight & other for the space of a whole moneth did weare a payre of Goates hornes on their browes, and euery Palfray a payre of Oxe hornes on their head: and this was their penance appoynted by *Faustus*, &c.

E.F.B., Chap. LII. Doctor *Faustus* trauelled towards *Eyzleben*, and when he was nigh halfe the way, he espied seuen horsemen, and the chiefe of them hee knew to be the knight to whome he had plaied a iest in the Emperours Court, for he had set a huge payre of Harts hornes vpon his head; and when the knight now saw that he had fit opportunitie to be reuenged of *Faustus*, he ran vpon him himselfe, & those that were with him, to mischief him, intending priuily to shoot at him: which when Doctor *Faustus* espied, he vanished away into the wood which was hard by them. But when the Knight perceiued that he was vanished away, he caused his men to stand still, where as they remayned they heard all manner of warlike instruments of musick, as Drummes, Flutes, Trumpets and such like, and a certaine troupe of horsemen running towards them. Then they turned another way, and there also were assaulted on the same side: then another way, and yet they were freshly assaulted, so that which way soeuer they turned themselues, hee was encountred: in so much that when the Knight perceiued that he could escape no way, but that they his enemies layd on him which way soeuer hee offered to flie, he tooke a goode heart and ranne amongst the thickest; and thought with himself better to die than to liue with so great an infamie. Therefore being at handy-blowes with them, hee demaunded the cause why they should so vse them: but none of them would giue him answere, vntill Doctor *Faustus* shewed himselfe vnto the Knight, where withall they inclosed him round, and Doctor *Faustus* sayde vnto him, Sir, yeelde your weapon, and your selfe, otherwise it will go hardly with you. The Knight that knew none other but that he was inuironed with an hoast of men (when indeede they were none other than Diuels) yeelded: then *Faustus* tooke away his sworde, his piece, and horse, with all the rest of his companions.

And further hee said vnto him : Sir, the chiefe General of our Armie hath commaunded to deale with you according to the law of Armes, you shall depart in peace whither you please : and then he gaue the Knight an horse after the maner, and set him thereon, so he rode, the rest went on foote vntill they came to their Inne, where, being alighted, his Page rode on his horse to the water, and presently the horse vanyshed away, the Page being almost suncke and drowned, but he escaped : and comming home, the Knight perceiued his Page so be myred & on foote, asked where his horse was become ? Who answered that he was vanished away : which when the Knight heard, he said, of a truth this is *Faustus* his doing, for he serueth me now as he did before at the Court, only to make me a skorne and a laughing stock.

Act iv. vb.

E.F.B., Chap. XXXIV. In like manner hee serued an Horse-courser at a faire called *Pheiffring*, for Doctor *Faustus* through his cunning had gotten an excellent fayre Horse, wherevpon hee rid to the Fayre, where hee had many Chap-men that offered him money : lastly, he sold him for 40. Dollers, willing him that bought him, that in any wise he should not ride him ouer any water, but the Horsecourser marueiled with himself that *Faustus* bad him ride him ouer no water, [but quoth he] I will prooue, and forthwith he rid him into the riuer, presently the horse vanished from vnder him, and he sate on a bundell of strawe, in so much that the man was almost drowned. The horse-courser knewe well where hee lay that had solde him his horse, wherefore hee went angerly to his Inne where he found Doctor *Faustus* fast a sleepe, and snorting on a bed, but the horsecourser could no longer forbear him, tooke him by the leg and began to pull him off the bed, but he pulled him so, that he pulled his leg from his body, in so much that the Horse-courser fel down backwardes in the place, then began Doctor *Faustus* to crie with an open throate, he hath murdered me. Hereat the Horse-courser was afraide, and gaue the flight, thinking none other with himselfe, but that hee had pulled his leg from his bodie ; by this meanes Doctor *Faustus* kept his money.

Act iv. vi. 18-30.

E.F.B., Chap. XXXV. Doctor *Faustus* being in a Towne of *Germanie* called *Zwickaw*, where hee was accompanied with

many Doctors and Masters, and going forth to walke after supper, they met with a Clowne that droue a loade of Hay. Good euen good fellowe said *Faustus* to the Clowne, what shall I giue thee to let mee eate my bellie full of Hay? The Clowne thought with himselfe, what a mad man is this to eate Hay, thought he with himselfe, thou wilt not eate much, they agreed for three farthings he should eate as much as he could: wherefore Doctor *Faustus* began to eat and that so rauenously, that all the rest of his company fell a laughing, blinding so the poore clowne, that he was sory at his heart, for he seemed to haue eaten more than the halfe of his Hay, wherefore the clowne began to speake him faire, for feare he should haue eaten the other halfe also. *Faustus* made as though he had pitie on the Clowne and went his way. When the Clowne came in place where he would be, he had his Hay againe as he had before, a full loade.

Act iv. vii. 1-8.

E.F.B., Chap. XL. Doctor *Faustus* desired the Duke of *Anholt* to walke a little forth of the Court with him, wherefore they went both together into the field, where Doctor *Faustus* through his skill had placed a mightie Castel: which when the Duke sawe, hee wondered thereat, so did the Dutchesse and all the beholders, that on that hill, which was called the *Rohumbuel*, should on the sodaine bee so fayre a Castel . . . but as they were in their Pallace they looked towards the Castle, and behold it was all in a flame of fire . . . and thus the Castle burned and consumed away cleane. Which done, Doctor *Faustus* returned to the Duke, who gaue him great thanks for shewing them of so great courtesie.

Act iv. vii. 9-36.

E.F.B., Chap. XXXIX. Doctor *Faustus* on a time came to the Duke of *Anholt*, the which welcomed him very courteously, this was in the moneth of Ianuary, where sitting at the table, he perceiued the Dutchesse to be with childe, and forbearing himselfe vntill the meate was taken from the table, and that they brought in the banquetting dishes, said Doctor *Faustus* to the Dutchesse, Gracious Ladie, I haue always heard, that the great bellied women doe alwaies long for some dainties, I beseech therefore your Grace hide not your mind from me, but tell me what you desire to eate, she answered him, Doctor *Faustus* now truely I will not hide from you what my heart dooth most desire,

namely, that if it were now Haruest, I would eate my Bellie full of ripe Grapes, and other daintie fruite. Doctor *Faustus* answered herevpon, Gracious Lady, this is a small thing for mee to doe, for I can doo more than this, wherefore he tooke a plate and made open one of the casements of the windowe, holding it forth, where incontinent hee had his dish full of all maner of fruites, as red and white Grapes, Peares, and Apples, the which came from out of strange Countries; all these he presented the Dutchesse saying: Madam, I pray you vouchsafe to taste of this daintie fruite, the which came from a farre countrey, for there the Sommer is not yet ended. The Dutchesse thanked *Faustus* highly, and she fell to her fruite with full appetite. The Duke of *Anholt* notwithstanding could not with-holde to aske *Faustus* with what reason there were such young fruite to be had at that time of the yeare? Doctor *Faustus* tolde him, may it please your Grace to vnderstand that the yere is deuided into two circles ouer the whole world, that when with vs it is Winter, in the contrary circle it is notwithstanding Sommer, for in *India* and *Saba* there falleth or setteth the Sunne, so that it is so warme, that they haue twise a yeare fruite: and gracious Lorde, I haue a swift Spirit, the which can in the twinckling of an eye fulfill my desire, in any thing, wherefore I sent him into those Countries, who hath brought this fruite as you see: whereat the Duke was in great admiration.

Act IV. vii. III-21.

E.F.B., Chap. XXXVII. . . . the Clownes continuing still hallowing and singing, he so coniured them, that their mouthes stoode as wide open as it was possible for them to hold them, and neuer a one of them was able to close his mouth againe.

Act v. i. 1-8.

E.F.B., Chap. LVI. . . . And when the time drewe nigh that *Faustus* should end, hee called vnto him a Notary and certaine masters the which were his friends and often conuersant with him, in whose presence he gaue this *Wagner* his house and Garden. Item, hee gaue him in ready money 1600. gilders. Item, a Farme. Item, a gold chayne, much plate, and other housholde stuffe. This gaue he al to his seruant, and the rest of his time he meant to spend in Innes and Students company, drinking and eating, with other Iollitie: and thus hee finished his Will for that time.

Act v. i. 10-37.

E.F.B., Chap. XLV. The Sunday following came these students home to Doctor *Faustus* his owne house . . . and being merry, they began some of them to talke of the beauty of women, and euery one gaue foorth his verdit what he had seene and what he had heard. So one among the rest said, I neuer was so desirous of any thing in this world, as to haue a sight (if it were possible) of fayre *Helena of Greece*, for whom the worthy towne of *Troie* was destroyed and razed downe to the ground, therefore sayth hee, that in all mens iudgement shee was more than commonly fayre, because that when she was stolne away from her husband, there was for her recouery so great blood-shed.

Doctor *Faustus* answered: For that you are all my friends and are so desirous to see that famous pearle of *Greece*, fayre *Helena*, the wife of King *Menelaus*, and daughter of *Tindalus* and *Læda*, sister to *Castor* and *Pollux*, who was the fayrest lady in all *Greece*, I will therefore bring her into your presence personally, and in the same forme of attyre as she vsed to goe when she was in her cheefest flowres and pleasauntest prime of youth. . . . And so he went out of the Hall, returning presently agayne, after whome immediately followed the fayre and beautiful *Helena* whose beauty was such that the students were all amazed to see her, esteeming her rather to bee a heauenly than an earthly creature.

Act v. i. 38-97.

E.F.B., Chap. XLVIII. A good Christian an honest and vertuous olde man, a loue of the holy scriptures, who was neighbour vnto Doctor *Faustus* . . . began with these words. . . . My good neighbour, you know in the beginning how that you haue defied God, & all the hoast [of] heauen, & giuen your soule to the Diuel, wherewith you haue incurred Gods high displeasure, and are become from a Christian farre worse than a heathen person: oh consider what you haue done, it is not onely the pleasure of the body, but the safety of the soule that you must haue respect vnto: of which if you be carelesse, then are you cast away, and shall remaine in the anger of almighty God. But yet is it time enough Doctor *Faustus*, if you repent and call vnto the Lord for mercy. . . . Let my words good brother *Faustus* pearce into your adamant heart, and desire God for his Sonne Christ his sake, to forgiue you. . . . All this while Doctor *Faustus* heard him very attentiuely, and replied. Father,

your perswasions like me wonderous well, and I thanke you with all my heart for your good will and counsell, promising you so farre as I may to follow your discipline : whereupon he tooke his leaue. And being come home, he layd him very pensieue on his bed, bethinking himselfe of the wordes of the good olde man, and in a maner began to repent that he had giuen his Soule to the Diuell, intending to denie all that hee had promised vnto *Lucifer*. Continuing in these cogitations, sodainly his Spirit appeared vnto him clapping him vpon the head, and wrung it as though he would haue pulled the head from the shoulders, saying vnto him, Thou knowest *Faustus*, that thou hast giuen thy selfe body and soule vnto my Lord *Lucifer*, and hast vowed thy selfe an enemy vnto God and vnto all men ; and now thou beginnest to harken to an olde doting foole which perswadeth thee as it were vnto God, when indeed it is too late, for that thou art the diuels, and hee hath good power presently to fetch thee : wherefore he hath sent me vnto thee, to tell thee, that seeing thou hast sorrowed for that thou hast done, begin againe and write another writing with thine owne blood, if not, then will I teare thee all to peeces. Hereat Doctor *Faustus* was sore afrayde, and said : My *Mephostophiles*, I will write agayne what thou wilt ; wherefore he sate him downe, and with his owne blood he wrote as followeth.

Act v. i. 98-126.

E.F.B., Chap. LV. To the ende that this miserable *Faustus* might fill the lust of his flesh, and liue in all manner of voluptuous pleasures, it came in his minde after he had slept his first sleepe, & in the 23. yeare past of his time, that he had a great desire to lie with fayre *Helena* of *Greece*, especially her whom he had seene and shewed vnto the students of *Wittenberg*, wherefore he called vnto him his Spirit *Mephostophiles*, comanding him to bring him the faire *Helena*, which he also did. Whereupō he fel in loue with her & made her his common Concubine & bedfellow, for she was so beautifull and delightful a peece, that he could not be one houre from her, if hee should therefore haue suffered death.

Act v. i. 127-35.

E.F.B., Chap. XLIX. And presently . . . he [*Mephostophiles*] became so great an enemy vnto the poore olde man that he sought his life by all meanes possible ; but this godly man was

strong in the holy Ghost, that he could not be vanquished by any meanes. . . . And when hee came home *Faustus* asked him how hee had sped with the olde man : to whom the Spirit answered, the olde man was harnessed and that he could not once lay holde vpon him.

Act v. ii. 25-90.

E.F.B., Chap. LXIII. My trusty and welbeloued friends, the cause why I haue inuited you into this place is this ; Forasmuch as you haue knowne me this many yeares, in what maner of life I haue liued, practising al maner of coniurations and wicked exercises, the which I haue obtayned through the helpe of the diuel. . . . I haue promised vnto him at the ende and accomplishing of 24. yeares, both body and soule, to doe therewith al his pleasure : and this day, this dismall day, those 24. yeares are fully expired, for night beginning my houre-glasse is at an end, the direfull finishing whereof I carefully expect : for out of all doubt this night hee will fetch mee, to whome I haue giuen my selfe in recompence of his seruice, both body and soule, and twice confirmed writings with my proper blood . . . and I beseech you let this my lamentable ende to the residue of your liues bee a sufficient warning, that you haue God alwayes before your eies, praying vnto him that he would euer defend you from the temptation of the diuell and all his false deceipts, not falling altogether from God, as I wretched and ungodly damned creature haue don, hauing denied and defied Baptisme, the Sacraments of Christs body, God himselfe, all heauenly powers, and earthly men, yea I haue denied such a God, that desireth not to haue one lost. . . . Lastly, to knitte vp my troubled Oration, this is my friendly request, that you would to rest, & Let nothing trouble you : also if you chance to heare any noise, or rumbling about the house, be not therewith afrayd, for there shal no euil happen vnto you : also I pray you arise not out of your beds. . . .

. . . one of thẽ sayd vnto him ; ah, friend *Faustus*, what haue you done to conceale this matter so long from vs, we would by the help of good Diuines, and the grace of God, haue brought you out of this net, and haue torne you out of the bondage and chaynes of Sathan, whereas now we feare it is too late, to the vtter ruine of your body and soule ? Doctor *Faustus* answered, I durst neuer doo it, although I often minded, to settle my selfe vnto godly people, to desire counsell and helpe . . . yet when

I was minded to amend . . . then came the Diuell and would haue had me away as this night he is like to doe, and sayd so soone as I turned againe to God, hee would dispatch mee altogether. . . . But when the Students heard his words, they gaue him counsaile to doo naught else but call vpon God, desiring him for the loue of his sweete Sonne Iesus Christes sake to haue mercy vpon him.

Act v. ii. 137-94.

E.F.B., Chap. LIX. This sorrowfull time drawing neere so trubled Doctor *Faustus*, that he began to write his minde . . . and is in maner as followeth.

Ah *Faustus*, thou sorrowful and wofull man, now must thou goe to the damned company in vnquenchable fire, whereas thou mightest haue had the ioyfull immortalitie of the soule, the which thou now hast lost. . . .

Chap. LX. Oh poore, wofull and weary wretch : oh sorrowfull soule of *Faustus*, now art thou in the number of the damned for now must I waite for vnmeasurable paynes of death, yea far more lamentable than euer yet any creature hath suffered. . . . Ah grievous paynes that pearce my panting heart, whom is there now that can deliuer me ? Would God that I knew where to hide me, or into what place to creepe or flie. Ah, woe, woe is me, be where I will, yet am I taken.

Chap. LXI. Now thou *Faustus*, damned wretch, howe happy wert thou if as an vnreasonable beast thou mightest die without soule, so shouldest thou not feelee any more doubts ? But now the diuell will take thee away both body and soule, and set thee in an vnspeakable place of darkenesse . . . Ah that I could carry the heauens on my shoulders,¹ so that there were time at last to quit me of this euerlasting damnation ! Oh who can deliuer me out of these fearful tormenting flames, y^e which I see prepared for me ? Oh there is no helpe, nor any man that can deliuer me, nor any wayling of sins can help me, neither is rest to be found for me day nor night.

Act v. iii.

E.F.B., Chap. LXIII. . . . when the Gentlemen were laid in bed, none of them could sleepe, for that they attended to heare

¹ A curious mistranslation by P.F. of the German original, 'ich wolte gerne desß Himmels entbehren'.

if they might be priuy of his ende. It happened between twelue and one a clock at midnight, there blewe a mighty storme of winde against the house, as though it would haue blowne the foundation therof out of his place. Hereupon the Students began to feare, and got out of their beds, comforting one another, but they would not stirre out of the chamber: and the Host of the house ran out of doores, thinking the house would fall. The Students lay neere vnto that hall wherein Doctor *Faustus* lay, and they heard a mighty noyse and hissing, as if the hall had beene full of Snakes and Adders: with that the hall doore flew open wherein Doctor *Faustus* was, then he began to crie for helpe, saying: murther, murther, but it came foorth with halfe a voyce hollowly: shortly after they heard him no more. But when it was day, the Students that had taken no rest that night, arose and went into the hall in which they left Doctor *Faustus*, where notwithstanding they found no *Faustus*, but all the hall lay besprinckled with blood, his braines cleauing to the wall; for the Diuel had beaten him from one wall against another, in ¹ one corner lay his eyes, in another his teeth, a pitifull and fearefull sight to beholde. Then began the Students to bewayle and weepe for him, and sought for his body in many places: lastly they came into the yarde where they found his bodie lying on the horse dung, most monstrously torne, and fearefull to beholde, for his head and all his ioynts were dasht in pieces.

The forenamed Students and Masters that were at his death, haue obtayned so much, that they buried him in the Village where he was so grieuously tormented.

APPENDIX II

THE HISTORICAL DOCTOR FAUSTUS

THOUGH legend during the latter half of the sixteenth century wove fantastic embroidery round his person and career, there is no reason to question the historical authenticity of the wandering scholar and necromancer, Doctor *Faustus*. The earliest notices of him, however, give his Christian name as George, instead of John, which became traditional till Goethe changed it to Heinrich. The first of these notices is

¹ The 1592 Q. has in in.

contained in a Latin letter, dated 20 August 1507, from Abbot Trithemius of Würzburg to his friend, Johann Wirdung, in Heidelberg. The Abbot warns Wirdung against a man who calls himself 'Magister Georgius Sabellicus,¹ Faustus junior, fons necromanticorum, magus secundus'. He had come across him some years ago at Gelnhausen, where he had boasted that if all the works of Plato and Aristotle had disappeared from human memory, he could restore them more excellently than before. Later at Würzburg he had claimed that he could perform all the miracles of Christ. In 1507 he had been appointed schoolmaster at Kreuznach, but had been guilty of the grossest immorality, and had to take flight from punishment.

Six years later, on 7 October 1513, another humanist, Mutianus Rufus (Conrad Mudt) writes from Erfurt to a friend more briefly but in a similar strain: 'There came a week ago to Erfurt, a certain chiromancer named Georgius Faustus, *Helmitheus Hedebergensis*, a mere braggart and fool.' Here again the Christian name is George, and the italicized words that follow are almost certainly a misprint for *Hemitheus Hedelbergensis*, the Heidelberg demi-god, as Faustus appears to have called himself. That he claimed Heidelberg as his *alma mater* appears from an entry in the minutes of the Town Council of Ingolstadt: 'To-day Wednesday after St. Vitus, 1528, one who calls himself Dr. Jörg Faustus of Heidelberg has been told to spend his penny elsewhere.'²

The Town Council in another entry call him 'the fortune-teller'. This side of his activities is illustrated by an earlier record in the account book of the Chamberlain of the Prince-Bishop of Bamberg, dated 12 February 1520, of a payment of 10 gulden to Doctor Faustus, *philosophus*, for 'having cast for my gracious master a nativity or *indicium*'. Here for the first time Faustus is given the title of 'Doctor'. There are two later references to Faustus as a fortune-teller. Joachim Camerarius, writing to a friend in Würzburg on 13 August 1536, asks what

¹ Probably not a surname but denoting skill in the magic art of the Sabines. The use of 'junior' after 'Faustus' has not been explained. 'Magus secundus' may be in contrast with Simon Magus.

² This 1528 entry goes far to confirm H. Düntzer's conjecture of *Hedelbergensis*, as against Ward's interpretation (Introduction to *Doctor Faustus*, lx.) 'of the Hedenberg type', because Trithemius's family name was 'von Heidenberg'. The only Faustus, however, on the University registers is Johannes Faustus, who became a Bachelor of Divinity in 1509, and can scarcely be the man mentioned in Trithemius's letters of 1507. For *Hemitheos* cf. *Doctor Faustus*, I. i. 63 (in 1616 text): 'A sound magician is a demi-god.'

Faustus can prophesy concerning the German Emperor's next campaign against France. And Philip von Hutten in a letter to his brother, 16 January 1540, mentions that *philosophus Faustus* had rightly prophesied that he would have a very bad year—apparently on an expedition to Venezuela in 1534. Philip Begardi, a physician of Worms, in his *Index Sanitatis* (1539), throws further light on this title of *philosophus Faustus*. He describes him as a wanderer 'through almost every province, principality and kingdom', who laid claim to every kind of necromantic art and who signed himself *Philosophus Philosophorum*. Begardi had many complaints from people whom Faustus had swindled. Another medical writer, Conrad Gesner of Zurich, speaks in 1545 of a 'Faustus quidam' in somewhat similar terms, and mentions that he was not long since dead.

In 1548 Johann Gast, a protestant clergyman at Bâsle, in his *Sermones Conviviales*, tells two anecdotes about the necromancer Faust in which for the first time he is brought into definite association with the powers of evil and is said to have been strangled by the devil. The reformer, Melancthon, as reported by his pupil, Manlius, in *Locorum Communium Collectanea* (1562) elaborates this story of the necromancer's death, which he places 'in a village of the duchy of Württemberg'. On the other hand, Count Froben von Zimmern in his *Chronicle* (1566) lays the scene at Staufen in Breisgau, and dates it about 1539.

It is Melancthon who first speaks of Faustus as being a native of Kundling (Knittlingen), 'a little town near my home'. He gives him 'the Christian name of Johannes', and states that he studied magic at Cracow. He mentions Wittenberg only as the scene of the conjurer's hurried escape from arrest. Andreas Hondorff in *Promptuarium Exemplorum* (1368) and Johannes Wierus in *De Praestigiis Daemonum* (1568) chiefly retail some of Melancthon's statements, though the latter relates that Faustus always called the devil his brother-in-law.

While it is possible that George and Johannes Faustus were different persons, it is almost certain that they were one and the same, and that after the Doctor's death the more popular name supplanted the baptismal George. Though the contemporary accounts may differ in this matter, and in other details, they give a sufficiently consistent picture of a wandering scholar, 'flourishing' in the first forty years of the sixteenth century, 'philosopher', necromancer, fortune-

teller, and swindler, sometimes enjoying powerful patronage, but more often in trouble with the authorities. The tales of his charlatanism and immorality are seen gradually growing from 1507 to 1568 into the legend of his association with the devil and his terrible death. But they scarcely prepare us, within twenty years after, for so elaborate a 'biography' as the German *Historia von D. Johann Fausten* in 1587, where 'Dichtung' has triumphantly got the better of 'Wahrheit'.

APPENDIX III

LINEs IN *DOCTOR FAUSTUS* REPRODUCED OR
IMITATED IN *THE TAMING OF A SHREW*

[*The Taming of A Shrew*, entered in the Stationers' Registers on 2 May 1594 to Peter Short, was first published in the same year. It reproduces or imitates a large number of passages in both Parts of *Tamburlaine* and in *Doctor Faustus*. I have given a list of them in Appendix I to my edition of *The Taming of A Shrew* (Shakespeare Classics). I reprint here the passages from *Doctor Faustus* (1616 text) with the corresponding lines in *A Shrew*.]

(1) *Doctor Faustus*, I. i. 84-5.

Ramsacke the Ocean for Orient Pearle
And search all corners of the new-found world.

T. of A Shrew, II. i. 79-80.

To seeke for strange and new-found pretious stones,
And dive into the Sea to gather pearle.

(2) *Doctor Faustus*, I. iii. 1-4.

Now that the gloomy shadow of the night [1604 earth]
Longing to view *Orions* drisling looke,
Leapes from th' Antarticke world vnto the skie
And dimmes the welkin with her pitchy breath.

T. of A Shrew. Induction, i. 9-12.

Now that the gloomie shaddow of the night
Longing to view *Orions* drisling lookes
Leapes from th' antarticke world vnto the skie
And dims the welkin with her pitchy breath.

Here *T. of A Shrew* reproduces exactly the 1616 text, except 'lookes' for 'looke' in the second line, which may be right, though all the *Faustus* Qq. have 'looke'.

(3) *Doctor Faustus*, I. iv b. (1616) 1-4.

Wagner. Come hither sirra boy.

Clown. Boy? O disgrace to my person: Zounds boy
in your face you haue seene many boys with beards
I am sure.

I. iv a. (1604) 1-4.

Wagner. Sirra boy, come hither.

Clown. How, boy? swowns boy, I hope you haue
seene many boyes with such pickadeuauntes as I haue.
Boy quotha.

T. of A Shrew, II. ii. 1-4.

Boy. Come hither, sirha, boy.

Sander. Boy, oh disgrace to my person, sowns, boy of
your face, you have many boies with such pickade-
vantes, I am sure.

Except for 'pickadevantes' *A Shrew* reproduces (with 'of' for 'in' and the perhaps accidental omission of 'seene') the 1616 text.

(4) *Doctor Faustus*, II. ii. 28-9.

And hath not he that built the walles of *Thebes*
With rauishing sound of his melodious Harpe.

T. of A Shrew, III. vi. 31-2.

As once did *Orpheus* with his harmony,
And ravishing sound of his melodious Harpe.

(5) *Doctor Faustus*, IV. iii. 73-4 (1616 text).

And had you cut my body with your swords
Or hew'd this flesh and bones as small as sand.

T. of A Shrew, IV. ii. 60-1.

This angrie sword should rip thy hatefull chest
And hewd thee smaller than the *Libian* sands.

On the difficulty that is raised by the similarity between these two passages see Introduction, V, p. 30, note.

APPENDIX IV

EXTRACTS FROM THE 1663 QUARTO

I

THE ACTORS NAMES.

FAUSTUS.
 MEPHOSTOPHILIS.
 GOOD ANGELL.
 BAD ANGELL.
 THREE SCHOLERS.
 SEVEN DEADLIE SINNES.
 LUCIPHER, BELZEBUB, *three Divels more.*
 DUKE AND DUTCHES OF SAXONIE.
 EMPEROUR OF JARMANY.
 FREDERICK }
 MERTINO } *Three Gentlemen.*
 BENVOLIO }
 SOLAMAINE THE EMPEROUR AND EMPERY.
 MUSTAPHER }
 CALEPH } *Two Bashawes.*
 ROBIN, *the Clowne.*
 DICK, *an Hostler.*
 CARTER.
 HORSE-COURSER.
 HOSTIE.
 MAJECANE.¹

II

The scene at the Court of the Turkish Emperor at Babylon which in the 1663 Quarto takes the place in Act III of the episodes at the Papal Court in Rome.

ACT III

Enter FAUSTUS and MEPHOSTOPHILIS.

Faust. Now,
Mephostophilis
 Having past with delight the famous
 Town of Tyre, environ'd round with Aiery

¹ This is the first attempt to supply a list of *Dramatis Personae*. It includes five characters who appear only in this quarto—the Turkish Emperor and Empress, the two Bashaws, and the Magician. It has, on the other hand, numerous omissions.

Mountain tops : we came to *Rome*, where
 There is a Bridge cal'd *Ponto Angelo*, upon which
 There is erected as many Cannons as there is
 Days in a compleat year, besides the Gates
 And high *Piramedes*, which *Julius Cæsar*
 Brought from *Affrica*.

Meph. Having now *Faustus* past with delight
 The famous city of *Rome*, and all the
 Monuments of Antiquity : our next shall be
 To see the *Sultans* Court, and what
 Delight great *Babylon* affords. This day
 The *Soldan* with his *Bashawes* holds a
 Solemne Feast for his late Victory,
 Obtain'd against the Christians : wee'l be
 His guests, and though unbidden, bring no
 Stooles with us : come stand by,
 And thou shalt see them ¹ come immediately,

Faust. Thou knowst my good *Mephostophilis*,
 Within eight dayes we view'd the face of
 Heaven, Earth, and Hell, so high our dragons
 Sword into the skie, that looking downwards,
 The Earth appear'd to me in quantity
 No bigger then my hand.
 Then in this shew let me an actor be,
 That the proud *Turk* may *Faustus* cunning see.

Meph. *Faustus*, I will, but first stay
 And view their triumphs as they passe this way,
 And then devise what mischief best contents
 Thy mind : be cunning in thy art to crosse
 Their mirth, or dash the pride of their
 Solemnity, to clap huge horns upon his
 Bashawes head, or any villany thou canst
 Devise, and I'll perform it *Faustus*, hark they come.
 This day shall make thee admir'd in *Babylon*.

Faust. One thing more my good *Mephostophilis*.
 Let me intreat of thee that *Faustus* may
 Delight his mind, and through their follies cause
 Some mirth : so charm me, I may appear
 Invisible to all are here, and doe
 What ere I please, unseen of any.

Meph. *Faustus* I will kneel down[;],

¹ shalt see them] conj. T.B. ; shalt the B⁶.

Whilst on thy head I lay my hand,
 And charm thee with this Magick wand.
 Take this girdle, thou shalt appear
 Invisible to all are here ;
 The Planets seven, and the gloomy Air,
 Hell, and the furies forked haer,
Pluto's blew fire, & *Heccats* tree,
 With Magick charmes so compass thee,
 That no eye may thy body see.

Now *Faustus* for all their tricks, do what
 Thou wilt, thou shalt not be deceiv'd of any.

Faust. Thanks *Mephostophilis*.

Now *Bashawes* take heed

Lest *Faustus* make your shaven pates to bleed.

Enter SALOMoine and two Bashawes.

Solo. Welcome *Mephostophilis* from the siege of *Malta*,
 And though we use no great familiarity
 Towards our Vassals, but with severe looks
 Maintain the reverence due to the *Ottoman*
 Family, and so strike terrour in our subjects
 Hearts : yet since the fates have so much
 Favour'd us, as we have gain'd that proud
 Rebellious town, that refus'd payment of our
 Yearly tribute : we will recreate your wearied
 Limbs : and pass the time with you my Lords in
 Mirth, and to increase our joyes the more, *Caleph* from
 You, let us here the story of *Malta's* siege.

Ca. Dread Sovereigne,

We no sooner there arrived, but of the
 Governour, in your most Royal name, we
 Demanded the ten months tribute left
 Unpaid : they desir'd time to make collection
 Amongst the inhabitants of the *Malta* for it.
 A moneth we granted, in which time
 They seisd on half the Estates of all
 The Jews amongst them ;
 The time for truce allotted, scarce expir'd,
 Arriv'd *Martine Belbosco* out of *Spaine*, who
 With great promises of his Masters aid,
 Incourag'd those of *Malta* not to render
 Their promis'd tribute, but defend themselves :

They follow'd his advice, and made him general,
 Who with those *Malta* Knights & lusty Seamen,
 So valiantly the Sea & Coast defended,
 That all our force in vain had been employ'd,
 Had not an unexpected chance reliev'd us.
Mustapha may it please you finish the story,
 For I was sent upon another design,
 You know it better.

Mus. One morning as our scouts reliev'd our watch,
 Hard by the city walls they found a body
 Senceless, & speechless, yet gave some sign
 Of life remaining in it: after some time
 Spent in recovering to himself, he did
 Confesse he was a Jew o'th town, who
 To revenge some wrongs done him by
 The Christians, would shew us how to
 Enter to the town, and in short time
 Make us masters of it: he therefore led our
 Scouts¹ through a vault, and rose with them in the
 Middle of the town, open'd the gates for us to
 Enter in, & by that means the place
 Became our own.

Solo. Most grateful news.

*Caleph*², Go call the Emperesse.
 In the mean time prepare a banquet,
 She shall partake with us in our joy & mirth,
 It is too solitary to be alwaies pind up
 In the *Saralious* solentary lodgings:
 The greatest Princes are of humane mold,
 No bow so good, but if still³ bent
 Will break.—welcome my dearest,
 Whose soft embraces my wearied limbs refresh,
 The pleasures we have receiv'd through this⁴
 The Christians overthrow, invites us sweet
 To make a day of joy and triumph, which
 Caus'd us, dearest, desire thy company.

Emp. Great *Solomaine*,
 The glory of the *Ottomans*,
 My dear & honoured Lord,

¹ *Scouts*] conj. T.B.; *Stote* B⁶.

² Printed in B⁶ as *Calph*, which T.B. mistakenly reproduces as a prefix to the line.

³ *still*] conj. T.B.; *steel* B⁶.

⁴ *this*] conj. T.B.; *the* B⁶.

Thus low your handmaid returns your
Highnesse thanks, that you wo'd be pleas'd to
Admit your humble Vassal to partake
Of your Joies, & the cause on't,
Mahomet preserve your Majesty,
And grant you may obtain
Many such victories.

Faust. An excellent beautie this *Mephostophilis*,
I must needs have a touch at her lips.

Meph. Do Faustus, enjoy thy wish, glut thy selfe
With pleasure whilst time and occasion permits.

Emp. *Mahomet* defend me.

What's that, that wisht to touch me?

Faust. Only a friend of yours inamour'd with
Your beautie Ladie.

Solo. You seem discontented, or else amaz'd
At some strange accident: what i'st
Offends you sweet? come drink of this Cordial
To revive thee.

Faust. Though I must confess I have no great need
Of cordial waters, yet i'le drink it, because
It came from an Empresses hand:
Here *Solomaine*, here's to thee, and all thy mens
Confusion.

Solo. Hell, Furies, traytors look about,
See what tis that thus disturbs our mirth, and tell me
Dogs, or by our holy Prophets tomb I swear
Ye all shall die the miserablest death, that
Ever witty cruelty invented: how my soul is
Tortur'd with these villianous charms: some
Musick there to moderate these passions in
My breast: ha! do devils haunt my Palace,
Or are they come to celebrate such meetings
As the Christians use?
I'le find the cause of all these strange events,
And by our counter charmes cross their intents.
Call our Majecian forth, & let him bring
Such necessaries as his Art requires, to force
An answer from this infernal fiend,
That does disturb our mirth.

Meph. *Faustus* stand by, and give me leave to act
My part: we spirits take no pleasure in wine,

Or women, all our delights to hurt & torture
Men, which i'll perform on his majecian,
Unless he serve a power above me, as we
Have order in our confusion, & different degrees
Amongst us, I'll carry him away out of
His circle, and throw him down into some
Stinking puddle.

Faust. Why, but tell me *Mephostophilis*, dar'st thou
Attempt to venter on a man in his circle?

Meph. Because thou art ours & sold to Lucifer, and I
Have promis'd to serve thee faithfully, I'll not
Conceal the secrets of our state from thee, thou darling
Of great *Lucifer*: Know all those rights and
Spells which mortals use to make us rise,
Appear visible, answer to their demands,
Fullfill their wills, and execute their malice on
Their enemies, are very fables, forg'd at first
In hell, and thrust on credulous mortals
To deceive 'm.

Nor is there such a power in signes & words, to
Make us to obey; that rule the elements, & in a
Moment, if we had but leave, would turn the
World to a confus'd nothing, 'tis true we seem
To come constrain'd, and by the power of their
Charmes: but are more willing to be imploy'd to
Hurt & kill mankind, then they are willing to engage
Us in their service, and wheresoe'r we find one bent to our
Familiarity, we fly then willingly to catch him.

Faust. Thanks good *Mephostophilis* for this discovering
Of your misery.

Enter CONJURER.

Solo. *Majecian* shew thy skill, and by thy art inquire
What it is that thus disturbs our mirth, and then
Command it forthwith to depart.

Conju. I obey your Royal pleasure.

Within my circle here I stand,
And in my hand, this silver wand
Arm'd with the potent hell gods names
At which fiends tremble midst the flames.
By fat of infants newly kill'd,
And blood by cruel mothers spill'd,

By *Pluto's*¹ love to *Proserpine*,
 Which made his Hell-hood sigh & whine,
 By *Minos* & by *Æ[a]cus*,
 By *Radament* & *Serberus*,
 I do conjure you hellish spirits,
 That the infernal vaul[t]es inherits;
 Send from your sooty palace hither,
 One of your train to tell me whether
 He that disturbs the Emperours feast,
 Be a Devil, or a Ghost from hell releast.

Meph. A devil.

Conju. Thy name? who sent for thee? why dost not
 Shew thy self? scornst thou my charmes,
 Which heretofore made thee fly as swift
 As lightning to obey my hest? i'le torture thee
 For this contempt of me, and sink thee to the
 Bottom of the Seas, or bind thee² in the deserts of
Arrabia a thousand years to punish thy disobedience.

Meph. Will you so aud[ac]ious mortal? nay now you move
 Me, and because your fears have made you stone cold,
 I'le warm you for your threatning me with water,
 And for fear you should get a Feavour, by this
 Vnwonted fire, in the next pond you come at,
 I quench your heat.

Conju. Help, help, help.

Solo. Come my dearest, thy life is worth all ours.

[Exit.
 [Exeunt.]

III

At the end of Act iv. vi. the 1663 Quarto omits ll. 57-8, and substitutes this additional passage.

Dic. Hostess, will you not give us a Song?
 You sung us a fine Song
 When we were here last.

Host. Talk of Songs as soon as y' come into a house?
 Let's see what Guests you'l be first, you do not call
 For drink fast enough, I am a cup too low yet.

Clow. Where are you, Lick-spiget? fill us six Cans.

Host. I marry, I know you can call apase, but have
 You any money to pay for them?

¹ *Plato's* B⁶.

² *bind thee*] conj. T.B.; *blind them* B⁶.

Clow. O yes Hostess, money in both pockets.

[Enter boy with Beer.]

Host. Come then, give me a Can.

Horse. Here's to you Hostess.

Host. I thank ye, what song shall I sing?

Cart. Good sweet Hostess sing my song.

Host. What's that?

Cart. The Chimney high.

Dick. No, no, a Swallows nest.

Host. All you that will look for a Swallows nest, a Swallows nest,
Must look in the Chimney high.

Dick. Now pray Hostess Sing my song too.

Host. Prethee what is't?

Dick. You know, the song you sung when we were last here.

Clow. Now Hostess you know *[She sings again.]*
I owe you eighteen pence.

Host. I know you do.

Clow. Sing me but one song more, & Ile give you
Eighteen pence more for it, which is just five shillings.

Host. Three shillings you fool.

Clow. Why, three & five is all one to me.

Cart. Robin, Robin, you say you have monie in both
Pockets, pay this reckoning, wee'l pay the next,
We paid for you last.

Clow. Who I, Ile pay for none of you, I have none for my self.

Host. I thought so, you that cal'd and cal'd so fast,
Would shrink your head out of the collar at last,
But I hope, as you brought us on, you'l bring us off.

Clow. I warrant you lads, let me alone to conjure her.
Get me a piece of Chalk.

Host. What to do?

Clow. Pish, let me alone.

[She sings.]

Host. Come now, where is my reckoning?

Clow. Here, here Hostess, here, what's this? II Chalks a Can.

Host. Two pence.

Clow. What's this, IIII?

Host. A Groat.

Clow. And this, c?

Host. Six pence.

Clow. And this, o?

Host. Why, a shilling.

Clow. And this, c?

Host. 'Tis six pence.

Clow. What comes it all too?

Host. Three shillings.

Clow. Here take it Hostess, take it, ha, ha, ha.

Cart. O brave *Robin*, ha, ha, ha.

Host. I hope you don't mean to pay me thus,
Why this is but chalk.

Clow. Chalk & Cheese is all one to us, for truly we
Have no monie Lanladie, but wee'l pay you
Very honestly, when we come again. [*Exeunt.*

Host. Look you do

Well, I am deeply in my Brewers score,
But the best on't is, he durst as well be hang'd
As tell his wife. [*Exeunt omnes.*

APPENDIX V

A BALLAD OF FAUSTUS

[Reprinted from the *Roxburghe Ballads*, II, 235. Entered in the Stationers' Register on 1 March, 1675, and not to be identified with the lost ballad of 28 February 1588. See Introduction, II. p. 9.]

THE JUDGMENT OF GOD SHEWED UPON ONE *JOHN FAUSTUS*,
DOCTOR IN DIVINITY

Tune of Fortune my Foe

All Christian men give ear a while to me,
How I am plung'd in pain but cannot die,
I liv'd a life the like did none before,
Forsaking Christ, and I am damn'd therefore.

At *Wittenburge*, a town in *Germany*,
There was I born and bred of good degree,
Of honest stock which afterwards I shamed,
Accurst therefore for *Faustus* was I named.

In learning loe my Uncle brought up me,
And made me Doctor in Divinity:
And when he dy'd he left me all his wealth,
Whose cursed gold did hinder my souls health.

Then did I shun the holy Bible book,
Nor on God's word would ever after look,
But studied accursed Conjuraton,
Which was the cause of my utter Damnation.

The Devil in Fryars weeds appeared to me,
And streight to my Request he did agree,
That I might have all things at my desire,
I gave him soul and body for his hire.

Twice did I make my tender flesh to bleed,
Twice with my blood I wrote the Devil's deed,
Twice wretchedly I soul and body sold,
To live in peace and do what things I would.

For four and twenty Years this bond was made,
And at the length my soul was truly paid,
Time ran away, and yet I never thought
How dear my soul our Saviour Christ had bought.

Would I had first been made a Beast by kind,
Then had I not so vainly set my mind ;
Or would when reason first began to bloom,
Some darksome Den had been my deadly tomb.

Woe to the Day of my Nativity,
Woe to the time that once did foster me,
And woe unto the hand that sealed the Bill,
Woe to myself the cause of all my ill.

The time I past away with much delight,
'Mongst princes, peers, and many a worthy Kt.
I wrought such wonders by my Magick skill,
That all the world may talk of *Faustus* still.

The Devil he carried me up into the Sky,
Where I did see how all the world did lie ;
I went about the world in eight Daies space
And then return'd into my Native place.

What pleasure I did wish to please my mind,
He did perform as bond and seal did bind,
The secrets of the Stars & Planets told
Of earth & sea with wonders manifold.

When four and twenty years was almost run,
I thought of all things that was past and done ;
How that the Devil would soon claim his right,
And carry me to Everlasting Night.

Then all too late I curst my wicked Deed,
The Dread ¹ whereof doth make my heart to bleed,
All daies and hours I mourned wondrous sore,
Repenting me of all things done before.

I then did wish both Sun & Moon to stay
All times and Seasons, never to decay ;
Then had my time nere come to dated end,
Nor soul & body down to Hell descend.

At last, when I had but one hour to come,
I turn'd my glass for my last hour to run,
And call'd in learned men to comfort me,
But faith was gone & none could comfort me.

By twelve a Clock my glass was almost out
My grieved Conscience then began to doubt ;
I wisht the Students stay in Chamber by,
But as they staid they heard a dreadful cry.

Then presently they came into the Hall,
Whereas my brains was cast against the wall,
Both arms and legs in pieces torn they see,
My bowels gone, this was an end of me.

You Conjurors and damned Witches all,
Example take by my unhappy fall :
Give not your souls & bodies unto Hell,
See that the smallest hair you do not sell.

But hope that Christ his Kingdom you may gain,
Where you shall never fear such mortal pain :
Forsake the Devil and all his crafty ways,
Embrace true faith that never more decays.

Printed by and for A.M. and sold by the Booksellers of
London.

¹ The Roxburghe ballad has ' Deed', but ' Dread ' is the reading in a copy with slight variants ' printed for W.O. ' in the Bagford Ballads, II, 55.

APPENDIX VI

A SHORT LIST OF EDITIONS AND AUTHORITIES

I EARLY EDITIONS

[For details about these Editions see Introduction, I.]

1. *The | Tragical | History of D. Faustus . . .* Written by Ch. Marl. . . . V. S[immes] for Thomas Bushell. 1604.
2. *The | Tragical | History of the horrible | Life and death | of Doctor Faustus . . .* G.E[ld] for Iohn Wright. 1609.
3. *The | Tragical | History of the horrible | Life and death | of Doctor Faustus. . . .* G.E[ld]. . . for Iohn Wright. 1611.
4. *The Tragical History | of the Life & Death | of Doctor Faustus.* [Enlarged & altered] Written by Ch. Mar. . . . for Iohn Wright. 1616.
5. *The Tragical History | of the Life & Death of | Doctor Faustus. | With new Additions . . .* for Iohn Wright. 1619.
6. *The Tragical Histo[r]y of | the Life and Death | of Doctor Faustus. | With new Additions . . .* for Iohn Wright. 1620.
7. *The Tragical History | of the Life and Death | of Doctor Faustus | With new Additions . . .* for Iohn Wright. 1624.
8. *The Tragical Historie of | The Life and Death of | Doctor Faustus | With new Additions . . .* for Iohn Wright. 1631.
9. *The Tragical History | of the Life & Death of | Doctor Faustus. | Printed with new Additions as it is now Acted* [corrupt text] . . . for W. Gilbertson. 1663.

II ADAPTATIONS AND PANTOMIMES

William Mountford: *The Life & Death of Doctor Faustus, with The Humours of Harlequin and Scaramouche.* 1697.

Reprint, edited by O. Francke (Eng. Sprach und l.t. Denkmale, No. 3, 1886).

Anon: *The Necromancer: or, Harlequin Doctor Faustus.* n.d. (A short piece, chiefly in blank verse, in which Faustus summons up Helen, Hero and Leander.)

John Thurmond: *Harlequin Doctor Faustus* (with *The Masque of the Deities*), 1724. (A scenario of the various scenes in a Dr. Faustus pantomime.)

Another edition, with two other entertainments, in 1727.

III LATER EDITIONS

[For details see Introduction, III. Only the more important editions are included.]

1. In vol. i. of *Old English Plays* [edited by C. W. Dilke]. 1814.
2. Separate edition by William Oxberry. 1818.
3. In vol. ii. of *The Works of Christopher Marlowe* [edited by George Robinson]. 1826.
4. In vol. ii. of *The Works of Christopher Marlowe*, edited by Alexander Dyce. 1850.
Revised edition in one volume. 1858.
5. In the one-volume edition of *The Works of Christopher Marlowe*, edited by Francis Cunningham. 1870.
6. Separate edition by William Wagner. 1877.
7. Separate edition, with *Greene's Friar Bacon and Bungay*, edited by A. W. Ward. 1878.
8. In vol. i. of *The Works of Christopher Marlowe*, edited by A. H. Bullen. 1885.
9. In the one-volume 'Mermaid' edition of Marlowe's 'best plays', edited by Havelock Ellis. 1887.
10. Separate 'parallel texts' edition, by Hermann Breymann. 1889.
11. Separate edition in the 'Temple Dramatists', by I. Gollancz. 1897.
12. In the one-volume edition of *The Works of Christopher Marlowe*, edited by C. F. Tucker Brooke. 1910.
13. Separate edition, with John Anster's translation of Goethe's *Faust*, Part I, edited by A. W. Ward and C. B. Wheeler. 1915.
14. Facsimile of the 1604 Quarto (Students' Facsimile Edition), issued by John S. Farmer. 1920.

IV THE GERMAN AND ENGLISH PROSE FAUST BOOKS

[For details see Introduction, II.]

Historia von D. Johann Fausten. Gedruckt durch Johann Spies. Frankfurt. 1587.

(Enlarged edition, with additional chapters, in the same year, and 1589. Further editions in 1590, 1592 and 1599.)

The Historie of the Damnable Life, and Deserved Death of Doctor Iohn Faustus . . . Translated into English by P.F. Gent . . . Thomas Orwin . . . to be solde by Edward White. 1592.

Reprint by H. Logeman (*Recueil de Travaux de l'Université de Gand*, No. 24). 1900.

Reprint in modernized spelling (together with *The Second Report of Faustus*), by William Rose (Broadway Translations). 1925.

Later editions in 1608, 1618, 1648, and several without date. An edition printed for William Whitwood (title-page mutilated) was reprinted in 1827, and one by C. Brown for M. Hotham was reprinted by W. J. Thoms in *Early English Prose Romances* (2nd edition), vol. iii. 1858. The translator's initials are wrongly given in both these editions as P. R.

Richard Rohde: *Das Englische Faustbuch und Marlowes Tragodie*. Halle. 1910.

W. W. Greg: *Some Notes on the Stationers' Register* (*The Library*, vol. vii.). 1926-7.

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H. Logeman: *Faustus Notes* (*Receuil de Travaux de l'Université de Gand*). Ghent. 1898.

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A. Marquardsen: *Marlowe's Kosmologie* (*Jahrb. der deutschen Shakesp. Gesell.*, xli). 1905.

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[In this Index *The Tragical History of Doctor Faustus* and the other plays and poems of Marlowe to which reference is made are grouped in alphabetical order under his name. This arrangement has also been adopted with the plays or poems of Shakespeare, Milton, and others, where more than one work is indexed.]

Companies of Actors, Theatres and Libraries are grouped under these respective heads.

References in the Introduction or in the Appendices to the successive Editors of *Doctor Faustus* are indexed under their names. Their textual readings or annotations quoted in the Notes to this volume will usually be found by means of the glossarial entries in the Index.]

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